

Music Educators Journal

GROWTH

of the
Music Educators National Conference

FOUNDED IN 1907

45 TIMES LARGER IN 1930

500 TIMES LARGER
IN 1960

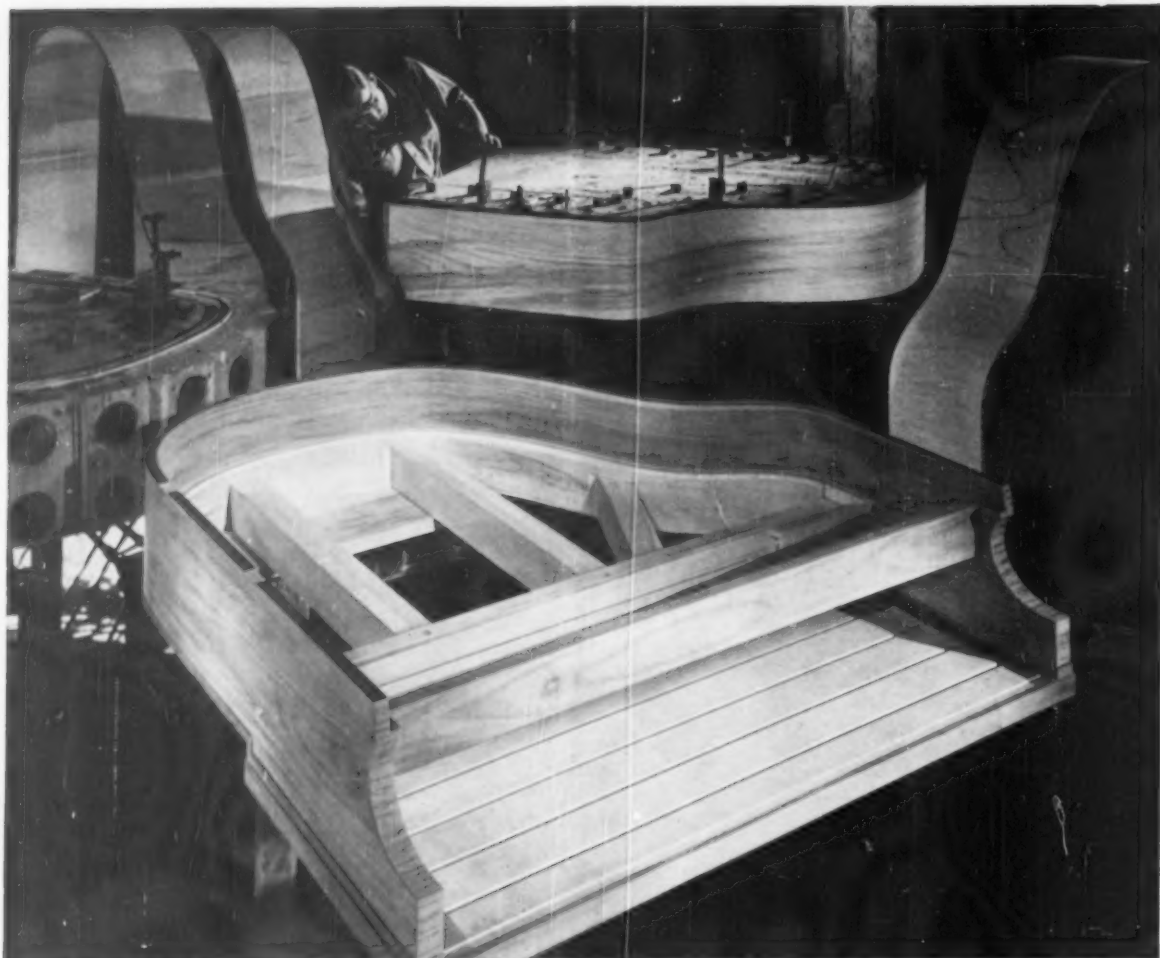


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June-July, Nineteen Sixty

Page 1

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BULLETIN BOARD

MENC NATIONAL CONVENTIONS. Here are the dates of the next three biennial conventions of the Music Educators National Conference:

1962—March 16-20, Chicago, Illinois

1964—March 6-10, Philadelphia, Pennsylvania

1966—March 15-22, Kansas City, Missouri

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the above dates.

CBDNA BIENNIAL CONVENTION. "The Band and Its Instrumentation" will be the subject of the first general session of the eleventh national conference of the College Band Directors National Association to be held at the Conrad Hilton Hotel, Chicago, Illinois, December 16-17, 1960. Other programmed sessions include a panel discussion on marching bands, a saxophone concert and a reading of recommended new original works. First registrations and the board of directors meeting on Thursday, December 15 precede the formal opening of the conference.

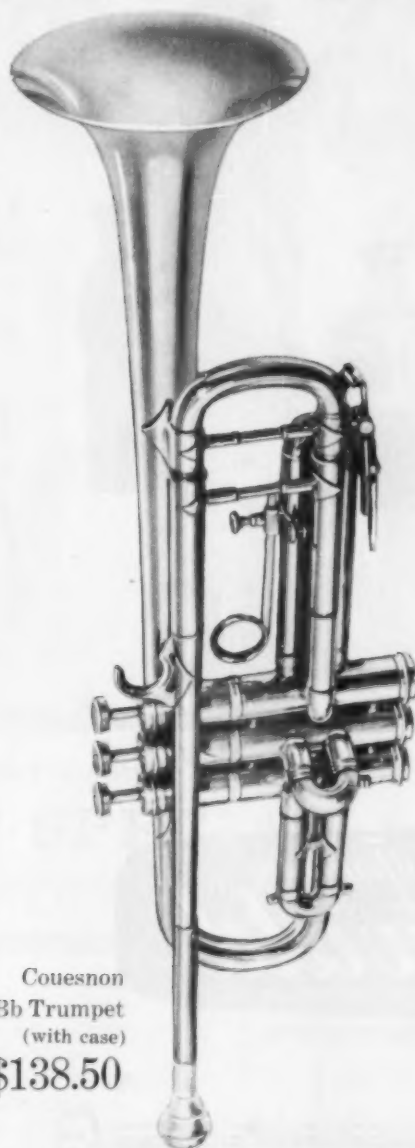
PUERTO RICO will be the site of two conferences next December. The first will be the Second General Assembly of the Inter-American Music Center (CIDEM) in San Juan under the sponsorship of the Puerto Rican Cultural Institute. Next the Inter-American Conference for specialists in music education, will take place at the Inter-American University in San German. The second conference, sponsored by the Government of the Commonwealth of Puerto Rico, the Puerto Rican Cultural Institute, the Inter-American University of San German and the Casals Festival, will be dedicated largely to problems of music education in Latin America.

NAMM MEETING. The MENC has again been invited by the National Association of Music Merchants to sponsor a hospitality room at the 1960 Music Industry convention in Chicago from July 10-14. All indications point to the biggest exhibit in NAMM history.

ACDA CONFERENCE. The first national conference of the American Choral Directors Association was held in Atlantic City, March 16-17. Newly elected officers for the coming year are Archie N. Jones, University of Kansas City, president; Curtis Hansen, Brainerd, Minnesota, vice-president; Elwood Keister, University of Florida, secretary-treasurer. Board members retaining office were Harry R. Wilson, Columbia University, and Warner Imig, University of Colorado. R. Wayne Hugoboom, Manatee Junior College, was re-elected to the board as editor of the Choral Journal and publicity director; new members elected were Mary Ruth Palmer, Anderson, Indiana and Charles C. Hirt, University of Southern California.

MENC-NATS LIAISON. A successful National Association of Teachers of Singing meeting on vocal music in the schools was held in Atlantic City at the MENC Biennial Convention. Helen M. Hosmer of Potsdam, New York, was chairman, and the panel consisted of B. Fred Wise, president of NATS, Lee Kjelson, Gerald Whitney and Carl L. Nelson. A recommendation was made that future MENC conferences have special clinical sessions jointly sponsored by MENC, NATS, and the newly-formed American Choral Directors Association.

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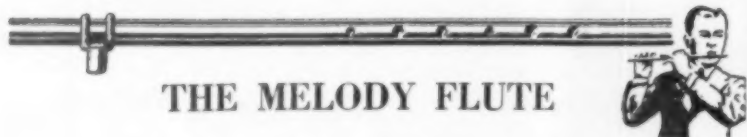
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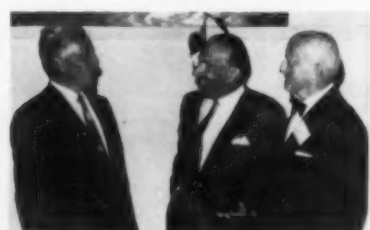
CBDNA CONCERT. On July 1 in Central Park, there will be a special concert for the College Band Directors National Association. The honorary life president, William D. Revelli, and the present president, James Neilson, will conduct the Goldman Band, whose regular conductor is Richard Franko Goldman. This is one in a series of fifty Guggenheim Memorial Concerts to be divided between the Mall in Central Park and the Music Grove in Prospect Park in New York. The admission-free concerts will open on the Mall on Wednesday evening June 15 and the first Brooklyn concert will take place the following evening. Thereafter, concerts will be held each Sunday, Monday, Wednesday and Friday in Central Park and each Thursday and Saturday in Brooklyn through August 14.

NEW ABA OFFICERS. Officers recently elected by the American Bandmasters Association are: president, Carleton Stewart, Mason City, Iowa; vice-president, Otto Kraushaar, Miami, Florida and secretary-treasurer, Glenn Cliff Bainum, Evanston, Illinois. Also elected to the board of directors were James Berdahl, Berkeley, California and Arthur Babich of Los Angeles, California.

AMC OFFERS LITERATURE LIST. The American Music Conference, a non-profit service organization, has just issued a list of its most requested literature. Included are manuals, brochures, reprints, posters and charts, all briefly described. For free copies write to American Music Conference, 332 S. Michigan Avenue, Chicago 4, Illinois.

TEXACO - METROPOLITAN OPERA NETWORK. Beginning December 3, 1960, a specially-selected, nation-wide group of radio stations will carry live broadcasts of next season's Saturday afternoon Metropolitan Opera performances. These programs have been arranged by the Metropolitan Opera Association, Inc., and Texaco, Inc. and will insure that 95% of the country's radio audience will be able to tune in live opera broadcasts through the planned group of stations.

NEA MUSIC DEPARTMENT. As the department of music of the National Association of Education, one of the functions of the Music Educators National Conference is to provide music education sessions at the NEA summer conventions. The 1960 convention was held in Los Angeles, and on June 29, Music Educators National Conference presented a lecture-demonstration entitled Guiding Children from Musical Meanings to Musical Symbols. Karl D. Ernst, MENC President, presided. Participants were William C. Hartshorn, Helen W. Lyon and Dorothea Matson.



NINO MARCELLI, center, 1960 recipient of California's Mancini Award—a \$1000 grant created by John Kimber and given to a teacher for outstanding service to music—is greeted by two former winners—Charles Dennis, left, past national president, MENC (1948-50) and Arthur Wahlberg, past president, Western Division MENC (1933-35). Marcelli is widely recognized as a conductor, composer and adjudicator. Previous winners of the award are Frank Mancini, Modesto; Herman Trutner, past president Western Div. MENC (1929-31), Oakland; and the late Louis Woodson Curtis, past president MENC (1938-40).

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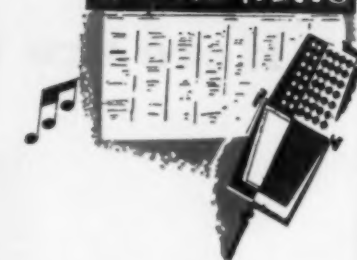
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IN THE NEWS



GOODWILL TOUR. A successful tour of northern Mexico was recently completed by the Abilene (Texas) High School Band, Robert Fielder, conductor. The tour, arranged by the Mexican North-American Institute of Cultural Relations in Monterrey, included five concerts in less than two days, one of which was televised and seen by 100,000 people.

HANSON HONORED. Howard Hanson, newly-elected member of the MENC Board of Directors, was awarded an honorary doctorate of music during the University of Michigan's 37th Annual Honors Convocation May 13. The citation states: "No living man has done more than he to develop the musical capabilities of our nation."

A NATURAL AMPHITHEATRE has been produced in Carlyle, Illinois by building a band shell on a sloping hill in a natural valley. The shell, constructed under contract for \$11,500, has indirect lighting and a built-in public address system.

BAND CONDUCTORS' WORKSHOP. The 12th Annual Band Conductors' Conference will be held July 18-22 at the University of Michigan, Ann Arbor. This conference is offered without tuition or registration fee as a public service by the University of Michigan to students, teachers and conductors of music. Registration blanks may be obtained by writing to University of Michigan Bands, Harris Hall, Ann Arbor, Michigan.

ARNOLD E. JOYAL, president of Fresno State College, Fresno, Calif., has been elected president of the Association for Higher Education. Three new members of the executive committee, serving from June, 1960 to June, 1963 are: Lawrence E. Dennis, vice president for academic affairs, Pennsylvania State University; Horace T. Morse, dean of the General College, University of Minnesota; Stephen J. Wright, president of Fisk University, Nashville, Tennessee.

JOHN L. CARRICO, music department, University of Nevada, Reno, has succeeded Marjorie Dickinson of Las Vegas as the editor of *Nevada Notes*.

MARTHA LIPTON, mezzo-soprano star of the Metropolitan Opera, will join the Indiana University music faculty next fall as associate professor of voice.

SALZBURG PROGRAM EXTENDED. The Oberlin Conservatory of Music faculty has voted to extend, through 1963-1964, the school's Salzburg program, under which members of the junior class spend a full year at the Mozarteum in Salzburg, Austria. The faculty also authorized appointment of an ad hoc committee to prepare and present a plan for possible future exchange of faculty members between Oberlin and Salzburg.

BAND DIRECTORS' MARCHING CLINIC. "The Marching Clinic Cooperative" of Cleveland will hold a clinic July 14-16 in Cleveland, Ohio. All band directors are invited to become members of the cooperative and inquiries may be directed to Omar P. Blackman, Chairman, Collingwood High School, 15210 St. Clair, Cleveland 10, Ohio.

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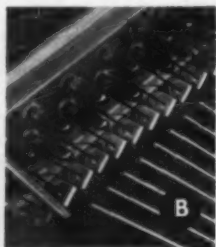
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DEGREE IN SACRED MUSIC. Beginning in September, 1960, the Northwestern University School of Music, in collaboration with Garrett Biblical Institute, will offer a new program leading to the degree of Master of Sacred Music.

CITED. Ernst V. Wolff, professor of music and head of the piano section, was the recipient of a Distinguished Faculty Award presented at a special convocation at Michigan State University in May. Cited as "an outstanding scholar, teacher, and artist," it was noted that "the success of his former students is a well deserved testimonial to his superior teaching ability."

MODEL STUDENTS. Students and teachers at Sewanhaka High School in Floral Park, L.I., worked as professional models to help raise the \$400 cash prize for the annual choral composition award sponsored by the school's music department "to encourage composers to write special music for choirs and to reward them while they are still alive." This year's winner is Jan Bach, 23, of the University of Illinois.

MUSICAL AMERICA, now a publication of Music Publications, Ltd., has modernized its appearance with changes in the format, size, pictorial and typographical appearance and the introduction of color for more effective presentation.

AMC WINNER FOR 1959. The tenth annual advertising award sponsored by the American Music Conference for the most effective use of a musical theme in advertising of non-musical products, services or causes went to Standard Oil Company (New Jersey).

MARY ELIZABETH WHITNER, Central Washington College of Education, Ellensburg, Washington, is the new editor of *Washington Music Educator*, effective July 1, 1960. She replaces **BRUCE BRAY** who will be the business manager for the magazine.

ARMY TO TEST BANDSMEN. Proficiency tests in performance and theory will be given to all regular US Army bandmen this spring with salary bonuses being awarded for attainment of a set minimum score. Performances will be judged from taped recordings in order to improve reliability of grading, according to Major Clarence Mills, who supervises all Army bandman training. The purpose of the testing is to provide outstanding performers with incentives which will increase the attractiveness of music careers in the army.

CLARENCE GARDER is the new editor of the *Oklahoma School Music News*. His address is Music Department, Central State College, Edmond, Oklahoma.

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JAMES BRYANT CONANT, president emeritus of Harvard University, visited Harold Spears, superintendent of San Francisco Unified School District in the spring. San Francisco's music education program was explained by director of music, Albert A. Renna, as part of the study on junior high schools of the United States Mr. Conant is now making. Shown with the noted educator are two seventh grade string class members.

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Arranged by HOWARD E. AKERS

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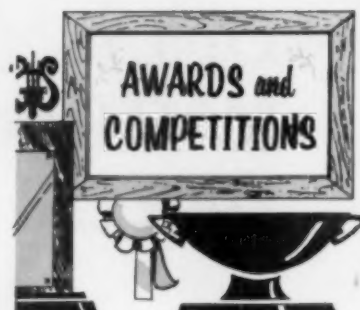
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CHORAL COMPOSITION CONTEST. December 30, 1960 is the deadline for the choral composition contest sponsored by Carl Fischer, Inc. Contestants may submit one entry in each of the following two categories: (1) festival number for chorus, band and orchestra and (2) number for general use for chorus and piano. Prizes of \$300 and \$150 will be awarded plus a standard Carl Fischer royalty contract. Direct inquiries to Carl Fischer, Inc., Publication Department, 56-62 Cooper Square, New York 3, New York.


NFMC AWARD. The National Federation of Music Clubs' annual award of \$1,000 has been presented to the National Symphony Orchestra of Washington, D.C. The presentation, given to the organization accomplishing the most for American music abroad, was received by Howard Mitchell, conductor, in recognition of the orchestra's successful South American tour last summer.

ANNUAL PUBLICATION AWARD CONTEST of the Composers Press, Inc., offers to prize-winning contestants publication of their works, listing in the Composers Press catalog and a 10% royalty on all sales. Also sponsored by the Press, in cooperation with the National Guild of Piano Teachers, is the second biennial Piano Recording Contest, which offers a recording contract as prize. Closing date for both contests is November 15, 1960. For information write: The Composers Press, 1211 Detmas Ave., Brooklyn 18, N.Y.

COMPOSITION AWARDS. Stanley Adams, president of the American Society of Composers, Authors and Publishers (ASCAP), has announced that two awards of \$2500 each are being made by the performing rights society to the Cleveland Institute of Music and the San Francisco Conservatory of Music. These awards will be allocated to composer students at these music schools in the sum of \$500 annually for five years. The awards are to be known as the ASCAP awards in composition in memory of the late Ernest Bloch.

ERNEST OSTWALD MEMORIAL AWARD. At the American Bandmasters Association convention in Madison, Wisconsin, Florian Mueller, assistant professor of oboe and wind instruments at the University of Michigan, received the \$500 Ernest Ostwald Memorial Award for the best band composition of 1959.

THE STILLMAN KELLEY SCHOLARSHIP offered by the National Federation of Music Clubs has been awarded to Darlene Barnes, 15-year-old pianist of Portland, Oregon. The award is offered in one of the four regions of the National Federation of Music Clubs each year and this time it went to the Western region, comprising 12 states.



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FRIENDS OF HARVEY GAUL 1959
Violin Contest winners were announced in Pittsburgh, Pennsylvania with first prize being awarded to Halsey Stevens, chairman of the composition department of the University of Southern California, for his "Sonatina No. 3 for Violin and Piano." William C. Bolcom of Everett, Washington won first honorable mention. For the first time, second honorable mention was given to three contestants: George F. McKay and Lothar Klein of the University of Washington, and Paul Glass of Princeton, New Jersey. Inquiries concerning the 1960 contest should be addressed to the Harvey Gaul Contest, Department of Music, Carnegie Institute of Technology, Pittsburgh, Pa.

EARL V. MOORE SCHOLARSHIP FUND. The University of Michigan has launched a national campaign seeking \$100,000 to provide financial assistance for promising students in the University of Michigan school of music in honor of Mr. Moore, dean of the school of music. The goal is to be subscribed by July 1, 1961, coinciding with the end of Mr. Moore's retirement furlough year. Contributions may be sent to the Earl V. Moore Scholarship Fund, 115 Hill Auditorium, Ann Arbor.

BAND ASSISTANTSHIPS. Purdue University announces the availability of a number of graduate teaching assistantships in the band department. A masters degree in education may be obtained in one year and a summer, or two years, depending on accumulated credits. Stipends may reach \$1800 for the 9-month school year. Information may be obtained from Al G. Wright, Director of Bands, Purdue University, Lafayette, Indiana.

GRADUATE ASSISTANTSHIPS are available at the University of Tennessee for students who wish to do part-time teaching in instrumental, vocal and elementary school music while working towards a masters degree in music education. Stipends are \$1000 plus travel expenses under this program, which may be completed in two summers and one school year. Information and application blanks for 1960-1961 may be secured from Erwin H. Schneider, Chairman, Music Education, University of Tennessee, Knoxville.



HAPPY BIRTHDAY, CVB. When MENC executive secretary emeritus and director of publications Clifford V. Buttelman marked his birthday in April, the staff luncheon in his honor was hardly a surprise—such occasions have become traditional. But this picture undoubtedly will be a surprise, for it is staff inspired and accomplished only by highly surreptitious methods under so eagle an eye as has Mr. Buttelman, managing editor of Music Educators Journal.

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♦ **ERNEST HARES**, 56, well-known head of the music department at Harris Teachers College, died recently at his home in St. Louis, Missouri. English by birth, Mr. Hares taught at the London School of Music and Gabriel College, South Wales, before coming to America in 1922. He taught music in several high schools and was supervisor of instrumental music before joining the Harris staff as an associate professor of music in 1948. He was a life member of the MENC.

♦ **ROBERT A. CHOATE** has resigned his position as dean of Boston University's School of Fine and Applied Arts to devote his full time to teaching in the departments of music education and general studies, effective July 1, 1960. Acting dean for the school, until a successor is named, is **GEORGE K. MAKECHNIE** who also heads the University's Sargent College.

♦ **RALPH BLACK**, executive director of President Eisenhower's music committee of the People-to-People Program and former manager of the National Symphony Orchestra, has been appointed manager of the Baltimore Symphony Orchestra, effective May 15.

♦ **J. M. GROLIMUND** has been elected chairman of the board of directors at H. & A. Selmer Inc., Elkhart, Indiana, in a major realignment of the executive staff. Others elected include Jack Feddersen, president, J. M. Brodhead, financial vice president, secretary and treasurer, and Charles L. Bickel, executive vice president. Edward J. Scheider also has been elected to the board of directors.

♦ **EDWARD GARBETT**, past president of the In-and-About Pittsburgh Music Educators Association, has been appointed educational director of the Fred Gretsch Manufacturing Company's line of Couesnon band instruments.

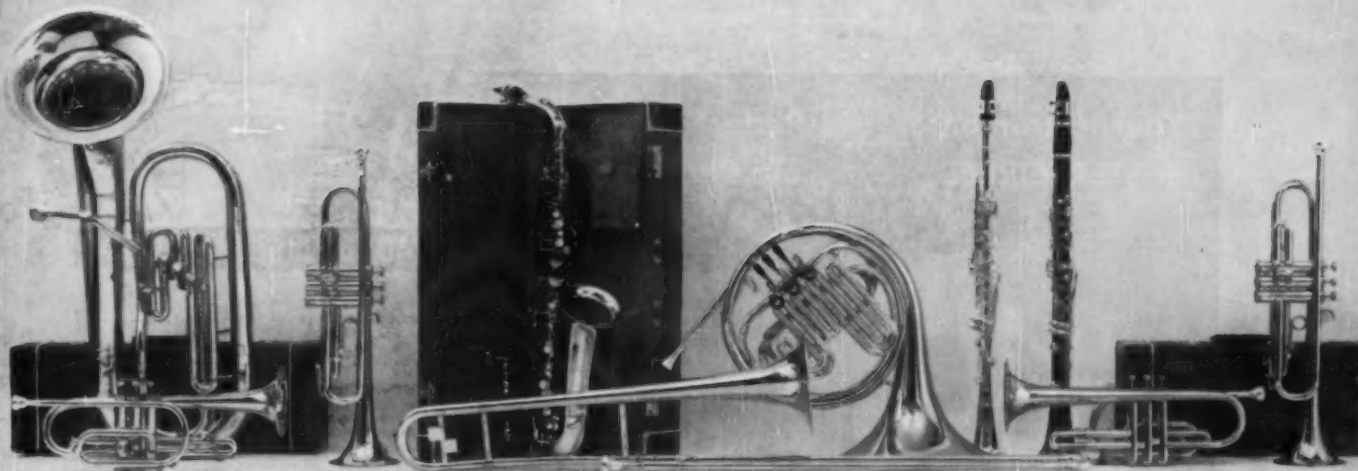
♦ **FRANK W. LIDRAL**, associate professor of music at Indiana State Teachers College, will move in the fall to the University of Vermont in Burlington where he will be professor of music and chairman of the department of music.

♦ **PAUL RICHARDS**, associated with the Conn Corporation during the past four years, has resigned his position as general sales manager. Charles H. Gableman has been appointed to assume Mr. Richards' responsibilities as sales head of the band instrument division.

♦ **DANIEL GUILLET**, distinguished French-born violinist and member of the Beaux Arts Trio, will join the faculty of the Manhattan School of Music in September, 1960.

♦ **LAURA BLIDE**, music teacher in the Royal Oak, Michigan, school system, has recently been appointed educational advisor of the Kay Musical Instrument Company.

♦ **DAVID P. MATHEWS**, former band director in the New Carlisle, Indiana public schools, has been appointed manager of the service and accessory department of Buescher Band Instrument Company, Elkhart, Indiana.



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RONALD VEENSTRA, band director at Unity Christian High School, Hudsonville, Mich., explains: "I like the new Holton and Holton Collegiate cornets because of their fine rich tone quality, which one is able to attain with great ease of blowing. I am also very well pleased with their responsiveness and their wonderful silent valve action. I play a Holton myself and I recommend them highly to all my students."

THOMAS A. SIWICKI, band director, Paris (Ky.) City Schools, says: "I prefer Holton Collegiates because of their sound construction and live, vibrant tone. With the ever-present problem of wear and tear, good construction means a great deal — particularly when one operates on a small budget. The trigger and tuning devices have encouraged my students to an appreciation and an understanding of the intonation problems encountered in solo and ensemble playing. For my budget dollar (and for that of the parents as well) I find Holton craftsmanship, design and musical response to be tops!"

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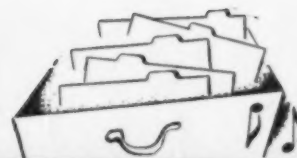
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The Report on General Music

AT THE INTERIM MEETING of the State Presidents National Assembly at Interlochen last summer, there was considerable interest in General Music. It was suggested at that time that emphasis be placed on this subject at the Atlantic City meeting and that special attention should be given to the subject of General Music in the Music Educators Journal. The possibility of an inquiry in the Journal was mentioned.

All of these suggestions made by the State Presidents National Assembly have been carried out. (1) The January 1960 issue of the Music Educators Journal carried the article on "The General Music Program" and an inquiry on the subject. (2) Reprints of the inquiry were distributed through the State Presidents, the official body which had first suggested the survey. (3) Four sessions of the biennial meeting at Atlantic City were concerned specifically with General Music at all educational levels. Two of these dealt with the junior high school where the problem seems to be the most critical. Foreign guests contributed insights as to the handling of this area of music education in some European schools. (4) An analysis of the returns of the inquiry was presented to the State Presidents National Assembly at Atlantic City.

The report presented here is basically this analysis with those changes which were made necessary by returns which were received in the MENC headquarters office since the biennial meeting. Included with the analysis of the data are typical statements made by members who returned the questionnaire and lists of techniques employed in General Music classes.—KARL D. ERNST.

The Sampling

THE REPORT on the General Music program can be accurately called a nationwide survey as all divisions of the Music Educators National Conference are represented in the returns. It is not possible to equate the returns since some represent whole school systems while others are for individual schools. Specific figures or percentages are hardly justified, therefore, on the basis of this sampling, but enough detail was reported to give a good general picture. What similarities and differences appeared seem to be the result of the philosophy of individual teachers, schools, or at most, school systems, rather than of regional considerations. The results can therefore safely be applied to the country as a whole even though one section—the Eastern—is more adequately represented than the others. This is the result of a special project conducted by the New Jersey Music Educators Association.

It should be noted that several schools having no courses in General Music thought it important to send in a return, although the study did not attempt to provide evidence

as to what percentage of junior and senior high schools have some form of General Music.

Patterns and Practices

The majority of the descriptions of General Music courses in the report were at the junior high school level. Required General Music in grades 10-12 was reported on only three of the returns. Required courses are found most frequently in grade 7 and somewhat less often in grade 8, according to this survey. It is sometimes required in grade 9 but is more apt to be elective at this level.

Though schedules reported run from one 30-minute class per week to daily 50-minute classes, the most common practice offers classes of approximately 50 minutes' duration, meeting twice a week. Another fairly common practice presents daily General Music classes for a period of 9, 12, or 16 weeks, at the end of which the students study in another field such as art, home economics or shop. The three instances of required high school General Music reported one meeting per week or less.

When General Music is a required subject, the most frequently reported practice is to excuse no one. A significant number (roughly one third) of the schools, however, do excuse those in performing groups. In some cases this is merely once a week for lessons. A few schools offer a choice between required art and required music.

The great majority of General Music teachers give less homework than do the teachers in other subjects at the same grade level and many give no outside assignments at all. Assigned reading, composer reports, theory work and filling in workbook pages constitute the type of assignments mentioned.

Questions Raised by the Data

In view of some of the recommended procedures (see Report on Techniques at the end of this article), it is enlightening to reflect on the data gathered by the questionnaire. For example, at least one respondent felt that long periods twice a week were undesirable. Yet this is the most common scheduling practice reported. Similarly, it was felt that to be successful, General

Music needed to be considered as important a subject as science and mathematics. Yet most of the returns indicate that little or no outside work is required in General Music.

Some of those making returns expressed a real need to define the aims of General Music and to be more "definitive as to which individuals should be enrolled in such a course." It is encouraging that so many schools reporting indicate that they believe in the purposes of General Music to the extent that no one is excused from the requirement. On the other hand, the number who do permit those in performing groups to be excused (presumably with the approval of some music educators) indicates that specific objectives for General Music are not universally accepted. The responses to the section of the questionnaire relative to the percentage of time devoted to various musical activities may bear out this lack of a common purpose. Some classes evidently spend most of their time singing while others do no singing whatsoever.

Minority Report

As has been mentioned, some returns were from schools with no General Music program. These were of two kinds. One group wished to indicate interest in the General Music study and to air their grievances over conditions which keep them from instituting courses of this type. A few others expressed a philosophy of music education that was opposed to General Music as considered here. Briefly, this position is that all music should be elective rather than required and that children should learn about music by performing it rather than from a program of varied music activities.

Projection

This survey, as do most surveys, describes the *status quo* which is no ideal—no pattern on which to build. The thinking behind the returns, however, represents those in the profession who are concerned enough to take action. Conceivably, a distillation of their thoughts might present some indication of what General Music should be attempting. Even a reading of the lists of successful and unsuccessful tech-

niques gives an insight into the type of course these music educators have in mind. The survey suggests the General Music program of the future. It will be action-packed, pupil-centered and jointly planned. *It will result in some real knowledge about and understanding of music.* It will be a course of such purpose and worth that no charge may be leveled at it as a "dumping ground" or "play period." It will be taught by teachers who are specialists in General

Music. It will become the center of the music program in junior high school from which performing groups will develop.

Bringing about such a program is a task of considerable proportions, but the strength of the profession as reflected in those who reported in this survey (and in their colleagues who were listed as doing an outstanding job in General Music) is sufficient to undertake it with good prospects of success.—C. L. G.

REPORT ON GENERAL MUSIC TECHNIQUES

THE INQUIRY in the January JOURNAL urged members to give information concerning special techniques or approaches in General Music. The replies include ideas reflecting a basic philosophy and those which suggest imaginative ideas for classroom use. The order in which they appear here has no significance; statements are given as they appear on the reports with interpretations where necessary to make the meaning clear.

The techniques reported represent the experiences of one or, in some instances, many individuals. It is possible, however, for a similar item to be reported as successful by one teacher and unsuccessful by another.

Reported as Successful

- Utilization of all musical abilities present in the class.
- Keeping of notebooks—notetaking on research, community musical events, classroom activities.
- Organization of the General Music class along the lines of the English and social studies classes. (The inference here is that music is an area of knowledge to be studied rather than merely a pleasurable experience.)
- School placing emphasis on General Music rather than on performing groups. Example: Selection of choir members on the basis of work in General Music class rather than by auditions.
- Combined art and music classes guided by teachers from both fields.
- Extra-credit assignments.

- Keyboard experience as a basic part of the General Music class.
- Rhythmic study with drumsticks (7th grade) and class piano (8th grade).
- Teacher workshops on adolescent psychology.
- Committee work—autoharp group, recorder group, research group for a production in the classroom; planning groups to organize talent shows for class time, prepare bulletin board, outline units.
- Use of "story" music—program music, opera (with plots).
- Listening post in the classroom to provide opportunity for repeated hearings of musical works.
- Evaluation of student work given as reports of attainment of objectives rather than as grades.
- Keeping a record of the student's musical experience—records heard, concerts attended, music books read, musical plays or movies seen.
- Music (and art) treated as serious study comparable to science and mathematics.
- Correlation with social studies—closely tied to what is actually being studied in American history or geography classes.
- Unit organization of the course. Examples: Colonial music, form in music, instruments of the orchestra, the human voice.
- Rhythms and social dancing.
- Class productions. Example: Operas with script rewritten by the class.
- Frequent shifts in type of activity in each period to keep the interest alive.

- Marks given in music exactly as in other subjects in the school.
- Class groups of not over thirty.
- Class divided into groups to study piano, bass viol and recreational instruments. Each group works with a different instrument, taking turns playing. The teacher goes from group to group helping the students learn new notes, fingering, etc.
- Opportunities to perform—vocal trios and quartets, Calypso band, fife and jug band.
- Use of singing as the basic ingredient of the class, teaching fundamentals and music reading as needed.
- "This Is Your Life" playlets with composers as subjects.
- Teaching guides that assist but do not restrict teachers.
- Fitting the content and approach to the make-up (abilities) of each individual class.
- A "Name That Tune" game in which themes of works studied are introduced along with popular songs.
- A game in which children follow a piece of unfamiliar music and identify the note at which the person playing the piano stops.
- Using competition between teams in the class to stimulate interest in learning about keyboard, rhythms, fundamentals of music.
- Approach that includes "doing" by the pupils.
- Teachers with broad cultural background in addition to musicianship.
- Development of outline of study so students know where they are going.
- Relate musical happenings to their personal lives.
- Student interest questionnaires as basic for teacher-pupil planning.
- Following vocal parts by relative position reading.
- Short quiz at the end of each class period.
- Following of scores. (High School)
- Music educator acting as a *consultant* rather than as an *instructor*.
- Rote singing at the beginning of the general music class.
- Using student-selected recordings (popular music) to teach discrimination.
- Playing chordal accompaniments to songs on tuned bell blocks.

TYPICAL RESPONSES FROM MUSIC EDUCATORS

It's good to see some work being done on this subject. In many years of teaching I've seen more General Music teachers give up in discouragement than any others.

Is there a possibility of the MENC issuing a curriculum guide for grades 7, 8 and 9 in General Music?

It is our feeling that the General Music class is deserving of much more consideration in the curriculum than it is given.

In our system we don't use the term because to our staff it implies emphasis on busy work in the name of music. Most authorities on the subject seem to stress the word "general" at the expense of "music." The philosophy of our music department is to "create a love and understanding of music *through participation*." We emphasize fundamentals of music, voice production and good music literature . . . Bach, Mozart, Brahms and Stravinsky can best be understood by singing or playing this music—not through reading about it or listening to a record once or twice in class.

The General Music class reaches the largest cross-section of the school population . . . the future listening public. It is here their future likes and dislikes of music are formed. Is this one cause of the low level of musical discrimination of a large part of today's public?

I don't think the General Music program needs anything except more time per week. (This school reported one sixty-minute period per week.)

At last . . . high-level attention is stirring low-echelon confusion. General Music . . . seems to be a long-neglected problem area for us. . . . Will be glad to hear from you concerning "our favorite field."

- Listening to compositions of contemporary Americans such as Aaron Copland and Samuel Barber.
- Following operas (uncut) with bilingual librettos.
- Students writing (or drawing) personal reactions while listening to music.
- Group composition of original tunes.
- Singing as the basic approach when those most interested in singing have been excused for glee club.
- Too much paper work, written examinations, etc.
- Attempting to carry on a General Music program with teachers who are basically interested in performing groups rather than being sympathetic with the classroom approach.
- Too much time spent on "interest projects."
- Trying to teach parts when the harmony parts don't have an interesting "line."
- Approach of "teaching at" the pupils.
- Melodic dictation.
- Use of long compositions for listening in class.
- Assuming that students have any basic knowledge of notation.
- Using song books too extensively.
- Written reports about great composers.
- Use of workbooks.

Reported as Unsuccessful

(Order is of no significance.)

- Large classes of students with no musical skills.
- "We're all to be sociable and sing" type of music lessons.
- Chronological study of music with a text and assignments.
- 60- to 70-minute periods twice weekly.
- Semester (or shorter) length courses followed by periods with no music.
- Limitation of materials to a single textbook.



THE MENC ATLANTIC CITY





CONVENTION IN PICTURES

PICTURED are some of the people engaged in some of the activities that contributed to the 1960 Music Educators National Conference convention in Atlantic City. Above, both pages, is the State Presidents National Assembly in session. At the head table: Karl D. Ernst, MENC president; Mary R. Tolbert, MENC second vice-president; William H. McBride, MENC first vice-president and chairman of the Assembly; Vanett Lawler, executive secretary; Mayo Bryce, specialist in education for the arts, U. S. Department of Health, Education, and Welfare; C. V. Buttelman, executive secretary emeritus. A complete list of state presidents can be found on page 34. Also at state tables, in many instances, are state editors, secretaries, treasurers and state supervisors of music.

On the left page, center, is pictured the luncheon sponsored by the International Society for Music Education honoring guests from other countries and the MENC Committee on International Relations. At head table: Rudolf Schoch, Zurich, Switzerland; Vanett Lawler, MENC executive secretary; Egon Kraus, ISME secretary-general, Cologne, Germany; Edmund A. Cykler, chairman of the MENC Committee on International Relations; Karl D. Ernst, MENC president. Countries represented were Austria, Canada, Canal Zone, Chile, Germany, Indonesia, Korea, Philippines, Puerto Rico, Republic of Panama, Rhodesia, Switzerland, the United Kingdom and the United States of America.

The far lower left picture shows conductors of the joint concert given by the Eastman Wind Ensemble and the Howard University Choir with students: Frederick Fennell, Eastman conductor (far left) and Warner Lawson, conductor of Howard Choir (far right). Standing: Benjamin Dixon, Howard Choir president, and Charlotte Neblett, president of Howard MENC

student chapter. Seated: Roger Bobo and Elsa Ludewig of Eastman Wind Ensemble.

Next is a photograph taken at the session on intonation, sponsored by the College Band Directors National Association: Hubert Henderson, coordinator; H. Harvey Mette and Everett Gates, in charge of demonstration.

Lower right is MENC National Cabinet. Seated: Clifton A. Burmeister, MENC North Central Division president; Karl D. Ernst, MENC national president; Maurice C. Whitney, Eastern Division president. Standing: David L. Wilmot, Southern Division president; John T. Roberts, Southwestern Division president; Robert E. Holmes, Western Division president; Frank D'Andrea, Northwest Division president.





L EFT PAGE (1) Philadelphia All-City Orchestra and Chorus with bell players under the direction of Louis Wersen.

(2) General session on the Contemporary Scene and Contemporary Music in Schools: George Howerton, chairman, MENC committee on Contemporary Music and member of School Systems Selection Committee; W. McNeil Lowry, program director, Humanities and the Arts, Ford Foundation; Norman Dello Joio; Edward F. D'Arms, associate director, Humanities and the Arts, Ford Foundation; Howard Hanson, president, National Music Council. (3) Editorial committee of the Journal of Research in Music Education: Hartley D. Snyder, Paul S. Ivory, Warner Imig, Robert W. House, George H. Kyme, Lilla Belle Pitts, Wiley L. Housewright and Allen P. Britton, chairman. Standing: William R. Fisher, Roderick D. Gordon, Robert W. John and William S. Larson.

(4) The Young Composers-in-Residence in public school systems met with members of the Composers Selection Committee. Standing: (left) Norman Dello Joio, chairman, and George Howerton. (5) "Music in Canada" was theme of opening general session: John Sutherland, conductor, Public School Cen-

tral Choir, Ottawa; G. Richard Hess, president, Music Industry Council; Mary R. Tolbert, MENC second vice-president; Richard Johnson, Canadian Music Educators Association; Leslie Bell, CMEA executive director; J. Francis Leddy, speaker; William B. McBride, MENC first vice-president; Karl D. Ernst; and choir members.

R IGH T PAGE (6) Rudolf Schoch, music educator, Zurich, Switzerland, at session on Music in the Elementary Schools.

(7) Demonstration of elementary school music by William C. Hartshorn, supervisor in charge of music education, Los Angeles (California) City Schools. (8) Demonstration conducted by Egon Kraus, Cologne, Germany, on General Music in the Secondary Schools. (9) Welcoming Canadian Music Educators Association official delegates: Kenneth Bray, CMEA music publishers representatives; Richard Johnson, CMEA vice-president for Central Canada; William B. McBride, MENC first vice-president; Leslie Bell, CMEA executive director; John C. Bird, CMEA music publishers representative; and Wiley L. Housewright, chairman, editorial board, Music Educators Journal.





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(10) Editorial Board, Music Educators Journal: Harold C. Youngberg, A. Verne Wilson, Ronald C. Teare, Marguerite O'Day, Clyde W. Holsinger, Robert W. House, B. Kowall, MENC staff, Wiley L. Housewright, chairman, C. V. Buttelman, R. Bernard Fitzgerald, David R. Robertson, Frances M. Andrews, Howard A. Murphy, William C. Hartshorn, Lorrain E. Watters. (11) Rolando Alarcon, music educator from Santiago, Chile, sang folk songs after a Lobby Sing. (12) The Committee on The Copyright Law presented: Abraham H. Goldman, Sydney Kaye, Philip B. Wattenburg, Herman Finkelstein, with Emile H. Serpos, chairman of the MENC Committee on the Study of the Copyright Law.

(13) Music Industry Council dinner: C. V. Buttelman; Ernest R. Farmer, MIC president-elect; Richard W. Bosse, MIC secretary-treasurer; Vanett Lawler; Mrs. Karl D. Ernst; Karl D. Ernst; G. Richard Hess, MIC president; Allen P. Britton, MENC president-elect; Mrs. Allen P. Britton; Gene Morlan, MENC staff; Geraldine Ivie, MENC staff; William Ludwig, MIC secretary-treasurer-elect. (14) The Metropolitan Opera Guild symposium: Mrs. Ezio Pinza, chairman of the Education

Committee of the Guild; Mrs. John DeWitt Peltz, Guild archivist; Alex H. Zimmerman, director of music education, San Diego (California) City Schools; Rose Bampton, soprano; Lilla Belle Pitts, past president of MENC; Wiley L. Housewright, professor of music education, Florida State University, Tallahassee.

(15) Official opening MIC Exposition attended by national president, officers and cabinet with G. Richard Hess, MIC president. (16) At meeting of American Choral Directors Association: Benjamin V. Grasso, president Music Publishers Association; President Ernst; Archie N. Jones, ACDA president; R. Wayne Hugoboom, ACDA program chairman. See page 4 for a special note on the national conference of the ACDA.



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Cultivating a Climate for Creativity

HOWARD HANSON

MY NARRATIVE, having to do with the problems of the creative artist—and particularly the composer of music—in our country, begins properly in August of 1924 when I returned from three glorious years in Rome, Italy, to become a music educator and assume the directorship of the Eastman School of Music of the University of Rochester.

As the winner of the first competition for the American *prix de Rome*, I had been a fellow of the American Academy in Rome where for three years I had the opportunity of devoting my entire time and energy to composition. Equally important to me was the great privilege of hearing as well as conducting my own orchestral works with the orchestra of the Augusteo.

Returning to the United States, I was invited to conduct my own works by distinguished conductors of American orchestras—Walter Damrosch in New York, Frederick Stock in Chicago, Alfred Hertz in San Francisco, Walter Henry Rothwell in Los Angeles, Rudolph Ganz in St. Louis, and later Serge Koussevitzky in Boston.

As far as this one young American composer was concerned, nothing could have been better. It seemed that all was very well indeed with American music. At the end of my maiden orchestral tour, however, I was not so convinced that all was well with music creation in the United States. On this tour I met many young American composers and corresponded with many more. Everywhere the tale was much the same—orchestral composers who had never heard even a first reading of their works; stories of scores returned, unopened by busy conductors, of necessity engrossed in their own tasks of developing symphony orchestras and symphony audiences; tales of public apathy to new music, especially new American music.

I was completely convinced that something needed to be done and done quickly. I had always been of the firm conviction that in all the arts, creation is of the first importance. This is hardly a new idea. It is shared, I believe, by everyone sincerely convinced of the importance of the creative arts. Regardless of the importance of the performing artist in music—and he is very important indeed—Bach was important as a composer, not as an organist; Mozart was important as a creator, not as a pianist; Brahms, the composer, was more vital to the musical development of Germany than Joachim, the violinist.

But the young composer of today is not competing with the performers—they are his friends. He is competing with Bach and Mozart, with Beethoven and Brahms. The practical difficulties involving the expense of symphony orchestras and the apathy of audiences are enormous

and one can sympathize with the 19th century musician who, in speaking of the music of Richard Strauss, is reported to have said, "If it must be Richard, I prefer Wagner. If it must be Strauss, I prefer Johann."

SERGE KOUSSEVITZKY, the great friend of the composer, expressed his philosophy very differently in words something like this, "We must pay our debt to the great composers of the past by helping the composers of the present." I can think of no better statement of what should be the basic philosophy of every age. The artistic contribution of any nation and any age must be in terms of creation. Performers, symphony organizations, opera houses, museums, libraries—important as they are—are not enough. The arts, if they are to live, *must be living arts*.

In music the great essential after creation itself is communication through performance. This is, finally, of importance to the audience, but it is of *immediate* and primary importance to the creator. For the composer, if he is to develop, must hear his own works. An orchestral composer without an orchestra is like a scientist without his laboratory or a dramatist without his stage and actors.

I determined, therefore, to attempt to do something, whatever I could, to aid the young composer by setting up a composers' "laboratory" where young men could come and hear their own works rehearsed, and if possible publicly performed. I spoke about my hopes to a number of influential patrons of music and was met with sympathy and interest, but no support. Finally after a number of months, I expressed my discouragement to George Eastman, whose reply was, "Why don't you ask me for the funds to support such a project?" I was once again convinced of Mr. Eastman's great generosity—and of my own stupidity!

But we had not lost very much time and less than a year later, on May 1, 1925, we gave in the Eastman Theatre with sixty-five players of the Rochester Philharmonic Orchestra our first American composers' concert. The program consisted of first performances of new works by Aaron Copland, Quincy Porter, Bernard Rogers, Mark Silver, Adolph Weiss, George McKay and Donald Tweedy. These works had been selected from 48 scores from over the nation by a distinguished jury consisting of Ernest Bloch, the English conductor Albert Coates, and myself.

The next year the "laboratory" project for the American composer was expanded to include the publication of selected works heard in these concerts. During the next five years, new names appeared—names destined to become famous in the history of American music: Roy Harris, Leo Sowerby, Randall Thompson, Douglas Moore, William Grant Still, and many others.

In 1930 we celebrated our first five years of endeavor with a Festival of American Music, which was to con-

This article is taken from the speech given by Mr. Hanson at the Biennial Convention of the Music Educators National Conference in Atlantic City, New Jersey, in March. The same general session included the introduction of the twelve young composers of the Ford Foundation Project of the National Music Council.

cinue up to the present time. In May 1960, we presented our 30th annual festival.

Thirty years ago, Olin Downes wrote in the *New York Times*, "One listener came away from the Rochester festival greatly impressed by what he had seen and heard. He had heard a number of greater or lesser talents in process of formation. He had seen a group of young composers working with immense enthusiasm and with the intention of unsparing self-criticism in the field of creative art. He felt that he had not encountered anywhere else in America such a vigorous, healthy, and productive spirit as he found in Rochester. These young men were working with genuinely idealistic purposes. They were profiting immensely by hearing their works performed."

Mr. Downes' phrase, "hearing their works performed," is the key to the problem, for in music, unlike most of the other creative arts, there is the necessity of an intermediary—a recreative medium of communication—between the artist and his audience.

THE PAST THIRTY YEARS has seen the extension of this medium of communication in Rochester and in many symposia of contemporary music following the same pattern and purpose throughout the country. In Rochester alone there have been performed since the beginning of the project approximately 1,600 works by over 600 composers—a quantitative indication, at least, of the tremendous growth of musical creation in our country.

But it was not the young composer alone who needed such a means of communication, but the older, established composers as well. What is more important, we needed to hear their music to preserve our own sense of historicity; to know from what sources our music, the music of America, had sprung. For without this sense of historicity, we are not merely orphans, we are creators without antecedents, without roots in the evolution of history. And so we performed not only the music of the young Coplands, and Harrises, but the music of MacDowell, Chadwick, Loeffler, Griffes, Paine, Gilbert, David Stanley Smith, Horatio Parker, and even the early Johan Peter. Their compositions brought us not only an appreciation of the past but a sense of our own place in the continuum of history.

In the meantime there had developed an exciting new medium of publication—not only publication in terms of printed symbols, but publication in living sound through the rapid development of techniques in recording. In the thirty years we recorded a total of approximately one hundred symphonic works by half as many composers. From this has come at least the beginning of a recorded library of the history of musical creation in the United States, a library which must be continued and expanded.

FROM MY DESCRIPTION of the developments of the past 35 years, it might seem that the problems of the American composer have been comfortably solved. I am afraid that this is not true, for the increased interest in and opportunity for the American composer has been accompanied by a comparable increase both in the numbers and the talents of these young composers. As a result the young composer of 1960 finds himself in at least as great need for means of communication as his colleagues of 1925.

One personal experience will be sufficient to illustrate. In the earlier years it was possible for the Eastman School

of Music to hold reading rehearsals each year to enable young composers from all over the country to come to Rochester to hear their own works. Today we have difficulty in performing all of the symphonic works written by gifted young composers studying at the Eastman School of Music. In 1925, 48 new scores were submitted from the *entire country* for the first American composers' concert. This past year we performed 28 symphonic works in a five-day symposium devoted *entirely* to works composed within the Eastman School during *one* year. At the present moment there are in my office 116 scores by young composers from all over the country awaiting a performance which they will never have from us unless our efforts are greatly expanded.

Should our efforts be expanded? I believe so. The contribution of our land to music must be measured, in the final analysis, in terms of its creativity. We must, as Dr. Koussevitzky has said, pay our debts to the past by cultivating a climate in which the creators of today may flourish. And to create such a climate we must make provisions for the performance of the creator's work; without this realization we may lose all that we have gained in the past four fruitful and productive decades. And this new climate should include opportunities not only for a composers' laboratory, not only for the live performance of his work, but also for publication of his works both on paper and through recorded sound. With such encouragement we may enter the golden age of musical creation in America for which we have all, for so long, waited.

AND WHAT OF the composer himself? What of his obligations to himself, to his art, and to his public? Here I am on dangerous ground for, although society's duty to the creative artist may, at least in theory, be clear, the creator's responsibilities are less clear.

Of one thing we may be certain. His first duty is to his own conscience, to his own integrity. He must, above all, be *honest*. He must beyond all else be honest with himself.

But this is not easy. He may be misled by the powerful voices demanding change, something "new," something "original," or he may be misled by the powerful voice of the public asking for something which they can "understand;" the equally powerful voices of the fashions of the day. He must be atonal, pan-tonal, polytonal, cereal-rolled oats or puffed wheat—duodecapronic, octadaphonic or pentadaphonic or perhaps electrophonic; music, concrete, or cement. Honesty is not easy and often is indulged in with the greatest economy. But since no one by taking thought can add a cubit to his stature we shall all one day be discovered and our inmost secrets laid bare. He will be happiest in that day, I believe, who can say, "I have written as best I could without pretext and without guile. I have tried as best I could to add to the world's store of beauty as I see and understand beauty and in my own way. If what I have done is good, I am happy; if bad, I am sorry. But I have been honest to my own ideals and straightforward in the pursuit of what I think is right."

With such a philosophy the young composer of today and tomorrow need not be worried by what the critics say nor by what the public thinks. He will be justified in terms of his own creative talent whether those talents be five, two, or only one. Then he, too, whether great or small, may hear the voice, "Well done, thou faithful servant."

But what of the composer's obligation to the society of which he is a part? This is admittedly a difficult question. In my own lifetime I have seen the pendulum swing back and forth, from the splendid isolation of the twenties to the *gebrauchs musik* of later decades.

It would seem to me that history provides an answer: Palestrina writing for the Roman church; Bach writing for his Lutheran choir; Haydn, Mozart, Beethoven, and countless others writing for their patrons and their audiences; Schumann, Grieg, Bartok writing piano pieces for children. Is this not *gebrauchs musik*—useful music—music for use? And if this music has a specific purpose, if it is conceived as direct communication to people, is this wrong?

If there is any right or wrong in art it would seem that the burden of proof would rest upon those who would deny the role of communication to an art which, through the centuries, has so richly communicated to so many. A short time ago I was a member of a jury for an important competition. I recall works submitted by one young composer, works of such rhythmical complexity that they had never received even an attempted performance.

IN DIRECT CONTRAST has been the attitude of the young composers who have been sent by the Ford Foundation, working with the National Music Council, into selected school systems to work directly with their musical organizations. This attitude seems to me to be much more healthy and infinitely more productive—young Americans writing for young Americans, bringing the fruits of their inspiration to their young colleagues, making music

a living force in the community of which they have become a part.

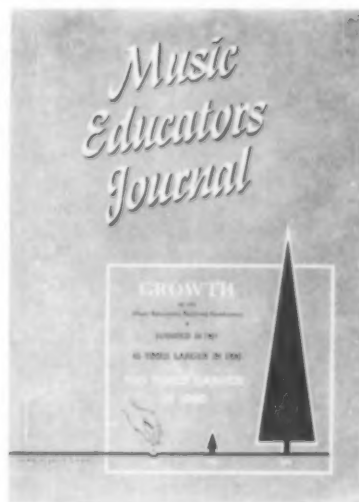
This is very near my heart, for I have had on numerous occasions the privilege of working with the young musicians of the American high schools who have brought to me an inspiration different from and in many cases more intense than I have received in conducting great professional organizations.

I have no way of evaluating the music I have written. I do know that in writing the "Song of Democracy" for the Centennial of the National Education Association, I brought to that task the best effort, the greatest devotion of which I was capable.

For this was a great privilege to bring to young people the magnificent words of Walt Whitman; to set to music to be sung by young Americans of every race the words:

*Sail—sail thy best, ship of Democracy!
Of value is thy freight—
Venerable, priestly Asia sails this day with thee,
And regal, feudal Europe sails with thee.
Sail—sail thy best.*

We talk at length about the new world of science and technology. We say with conviction that man is not a machine, that the creative arts and the humanities must not be lost, that with their sacrifice we lose our own humanity and our immortal souls. We as musicians must meet this challenge, we must make music meaningful to our children, to the age in which we live. I believe that these young composers of the Ford project have caught that message.



THE COVER TELLS A STORY

THE COVER of this issue graphically portrays the membership growth of the professional organization of music education in a half-century and three years. Since 1907 the numerical strength of the 69 founders has been multiplied five hundred times. However, the artist's drawing only reflects rather than graphs the actual expansion of music instruction in the program of education in the schools of the United States of America. In this broader sense, the growth as depicted on the basis of mere numbers is indeed an insufficient measure. There are many significant connotations, some of which may be calculated in terms of statistics by thoughtful readers handy with figures.

DATA FOR SUCH COMPUTATION should take into account the functions of the fifty-one federated state Music Educators Associations; the six MENC Divisions (composed of geographical groupings of the state associations); the five national auxiliary and associated organizations; the three national councils; the various boards, committees, commissions—working forces revealed in part by the Official Directory in this issue (pages 33-36).

SIMPLE TO COMPREHEND but not readily convertible to tables and diagrams is the relationship of all this to the thousands of communities and millions of children whose schools make provision for effective music instruction. In any event, effective music teaching is not a matter of statistics, but of personal responsibility—far more challenging than just being part of the statistics.

SPACE DOES NOT PERMIT further speculation here. Let it be sufficient to comment upon the justifiable pride of all who have participated in the professional and educational developments which have been the reason for, as well as the result of, the extraordinary increase in the number of music teachers who share with their colleagues a cooperative and worthy enterprise.

NOTE: In April 1960 the Music Educators National Conference membership total reached a new high. In May, Wyoming Music Educators Association had the distinction of putting the membership over its "top top." Member No. 34,000* is William Avery of Sheridan, Wyoming. He received a special membership card, as well as appropriate messages from the National, Northwest Division and Wyoming State officers.

*Total enrollment at press time, 34,140. These members all receive the Music Educators Journal. (Total distribution of the MEJ thus far in 1960 averaged well over 40,000.) In addition to the national official magazine, all members also receive the official periodicals of their respective state music education associations.

We Need Superior Music Teachers

PAUL W. MATHEWS

THE TIME HAS COME in music education when we need many more superior teachers. Loyalty to my profession prompts me to say that we have had our share of superior music teachers, as compared with the superior teachers in other fields, but even that is not enough. If we are to continue to make music live in the hearts and spirits of our young people, with all that that implies, we need a significant increase.

Such an increase is attainable, and attainable in the foreseeable future if we set our minds to it. But it will not come automatically. Furthermore, it is attainable within the framework of our present certification requirements in teacher preparation, if we do not allow ourselves to become involved in internecine conflict concerning precise requirements of each state.

Many of the conditions needed for building a better music teaching profession are abundantly present, now. Some are not. On the negative side, we have the temporary de-emphasis upon the arts, due to the prevailing emphasis on science and technology. But far outweighing this, we have the positive side. First, our college and university music departments are fairly bursting with students majoring in music. Many of them have neither a clear idea of why they are majoring in music, nor a reasonable conclusion of where their own future should lie in music, but the fact that we have them provides a tremendous potentiality. Another asset is the current great interest in musical performance among students and the general public. The greatly increased sales of recordings of serious music in recent years is equally impressive. Furthermore, teachers' salaries are better than ever before, and improvement will continue.

What Are We Looking For?

Let's consider some of the important qualifications of a superior music teacher. It is easy to take the first requisite for granted: a burning love for fine music and a conviction of its importance to the hearts and minds of men. With this, there must be a sense of mission in bringing this music to young people, an enthusiasm in transmitting the love of good music, and good taste in his own personal selection of music.

Too many music teachers now on the job have become dulled in their fondness for music; some act as if they no longer even like good music. (Questions: How much of your recreation time do you spend with good music? How much of the music you select for your glee club is genuinely of first quality?) The good teacher constantly fans his own spark of enthusiasm and must forever beware of such an obsession for the notes that the music passes by on the other side. This is equally important in the classes of our performing groups and in the dissecting laboratory of the music listening lessons.

The author is associate professor of music, University of Missouri, Columbia, Missouri. He has spent this year on sabbatical in Goleta, California and, for three months, in South America. Mr. Mathews is a past president of the Southern Division of MENC.

Not only that, but the superior teacher is willing to accept and to practice the attitude that *every* class in music is an avenue for teaching music appreciation. This implies a belief that we are not teaching primarily band and chorus and orchestra, but that we are teaching *music*; that we are primarily developing responsiveness to good music; and that we are using the orchestra, the chorus, and the band as some of the best means of accomplishing this primary aim. Obviously, this aim is thwarted if a large proportion of the music used is of inferior musical quality, and if the children are led to believe that the *Overture Splendiferous*, by Joe Doakes, is a fine piece of music. If this comment seems exaggerated, I suggest that you collect a representative assortment of recent programs of some of the average bands in your area.

Those of us who serve as judges in music festivals are often shocked at the music selected for performance. Yet we may be instructed not to take into account the quality of the composition performed. The rules, it seems, are that the participants have unlimited choice, since there are no required numbers, and we are therefore to judge only upon performance. Apparently they do not realize what an impossibility this presents. We can refrain from deducting specific mathematical points from a performance of trash, but indirectly, the unworthy music affects everything about the performance. The glee club that presents *Kentucky Babe* as its major effort in a music festival cannot possibly achieve musical values comparable to those inherent in the simple but fine *Brother James' Air*, or in the more difficult *Emitte Spiritum Tuum*. The judge who does not offer good advice here, even at the possible cost of a return invitation, is shirking his duty.

Having been a festival manager for many years, I know full well the other side of the problem. Judges are human, and it occasionally happens that one judge will condemn a selection whose use has been approved by another judge. Probably that is but one of the hazards we incur in the competitive festival, whose good points considerably outweigh the bad! But we rule out one of the important teaching values of the festival if we eliminate the possibility of encouraging good taste.

An astonishing number of teachers have made their music teaching so routine that their classes have become degraded into a series of lessons in facts and skills, almost completely devoid of the artistic inspiration which is the life blood of music, and which sets it apart from those other subjects whose chief assets are widening knowledge and developing skills. This is serious enough in any kind of teaching, but in building any appreciable devotion to music, it is disastrous. It leads directly to the kinds of attitudes exemplified by the child who said, "I like music but I don't like school music," or in the broken spirit of the music-loving junior high girl who came home tearfully saying, "but our music class is so boring."

Let us not mince matters. If the choice is forced upon us, as it sometimes is, where we must decide between a teacher of limited scholarship but bursting with enthusi-

asm for good music, and the dullard possessing a superior background of knowledge and performing skill, we must obviously choose the first. This must not be construed as an approval of the shallow teacher who merely gushes about music, but as a statement of conviction as to the prime necessity for enthusiasm for good music on the part of one who teaches young people. The conviction comes, it might be added, from witnessing countless dull and dreary lessons.

Where Shall We Look?

The problem of securing more superior music teachers is substantially one of recruitment. It must be begun in high schools. We should seek young people who are superior in a variety of ways—in musical ability, general ability, and personality. They should have personalities that would succeed in other occupations besides music teaching. The colorless, timid introvert who cannot project his love of music is not the type who will succeed in school music teaching.

Musical skill is not enough. The young woman able to glide through a coloratura aria, the young trumpeter who can execute the *Carnival of Venice* with flawless triple-tonguing, the baton twirler able to execute contest routines with prize-winning skill—all must realize that these displays are only the frosting on the cake. The earlier they realize it, the better for all concerned. These skills will not prevent them from becoming the kind of music teachers that we are seeking, but they will not help very much, and may even hinder if the spotlight has been focused too much on such goals.

Our current assets and liabilities in music teacher recruitment are so mixed up that it requires mature discrimination to sort them out. Many of our otherwise respectable colleges and universities have so prostituted the scholarship racket, and the word "racket" is appropriate here, that the music situation at times approaches the sorry spectacle of athletic recruitment. It would seem that a music administrator with the aesthetic sensitivity and idealism needed for performance and appreciation of fine music should also have ethical sensitivity, but it is not always so. Apparently also, their superiors, the university administrators (like the television network heads!) are either ignorant of what is going on, or they adopt a hands-off policy when it comes to operation at the departmental level.

The asset is that currently we have a large number of music scholarships available for outstanding performers. Undoubtedly many of these performers will potentially measure up to the necessary qualifications of a first-class music teacher.

What Kind of Training?

The author, during several years as a state supervisor of music education, tried to analyze the reasons why some music teachers were not successful. In some cases they had a flair for teaching, but lacked sufficient musical ability and musical preparation; others were reasonably proficient in musical ability but lacked an understanding of psychology, of teaching, and of human relationships. The latter deficiency seemed more prevalent, but in either case the important point is that *both* musical ability and teaching ability are absolutely essential. Surely we music educators ought to be able to agree on that general principle, and to side-step wasteful argument about the precise amount of preparation needed in methods and materials.

The preparation of the music teacher is a subject worthy of extended consideration, but some frequently neglected points need emphasis:

1. *Music theory for background and for daily use.* It is important to develop competence in arranging music for standard instrumental and choral groups, but we must not neglect the improvised arranging needed for small unbalanced groups. This is a practical need often faced by the new teacher who finds that his small school groups present problems for which he has not been prepared.

2. *Music literature needed for high school general music classes.* Many college students become reasonably well-versed in the standard music literature of the music history courses, yet find themselves woefully unfamiliar with the typical music played by symphony orchestras in their summer "pop" concerts, for example. Many colleges include this type of material in the general music literature courses for the non-majors, but these courses frequently are not open to music majors because it is erroneously assumed that they are already well-informed.

3. *Familiarity with materials of a degree of difficulty and suitability needed by the young teacher on the job.* In other words, there is need for repertory sessions on music of easy and medium difficulty to supplement the experiences gained by the college student in the advanced performing groups.

4. *Broad general culture, so that the music teacher will be not only a good musician, but also a good person.* This may imply a five-year college preparation. It is high time that we music teachers wake up to the fact that many of us are respected as musicians, but not as broadly educated persons.

5. *A much improved quality of student teaching experience.* This is now carried on by some institutions which provide off-campus, full-time teaching experience for a period of eight or more weeks.

6. *Functional piano, including development of proficiency in improvisation, sight reading, transposition, and harmonizing of melodies at the keyboard.* These are now recognized as part of the necessary stock-in-trade of the young music teacher, who needs them for rhythmic activities in the primary grades, for accompanying elementary school singing, and for general group song accompanying in school and in civic clubs.

7. *Occasional on-the-job visits by college faculty music educators to the young graduates during their first year of teaching.* This may appear as a good but impractical ideal to university deans when asked to provide such services by faculty members, but it could mean a tremendous potential benefit to the struggling young teacher. Why not ask for it? The college specialist could suggest, after visiting the classes, suitable materials and techniques for the particular classes in question.

IN SUMMARY, we come again to the matter of recruitment. Here, the high school teacher can be of inestimable value in suggesting the career to a few selected young people of unusual ability. Our big problem is to find superior young people, to develop their interest in teaching, and to see that they receive the preparation for doing a superior job. We need only those who are potentially good musicians, good teachers, and good persons. *The developing progress of music education hangs in the balance.*

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Commerce, Concerts, and Critics

The Organized Audience Plan Reviewed

MILTON GOLDIN

SINCE THE END of World War II, America has witnessed a large-scale expansion of its musical affairs. Symphony orchestras and choral groups have sprung up throughout the nation, and hundreds of communities include a concert and recital series among their annual civic activities. Statistics have been published "proving" that Americans hear more concerts, buy more recordings, and support more musical institutions than the rest of the world put together. Yet the nation has been warned repeatedly that all is not well with its musical fare. Along with the wholesale encouragement of "music appreciation" has grown the fear that catering to mass tastes will lead inevitably to a lowering of musical standards.

This apprehension is apparent in most discussions about the two service organizations that administer organized-audience concerts in the majority of American communities, Community Concerts Inc., and Civic Concert Service Inc. Both have been charged often with remissness in fulfilling their cultural obligations to concert audiences.

Among the most outspoken critics of Community and Civic has been Virgil Thomson, composer and former music critic of the *New York Herald Tribune*. In a 1951 column, Thomson presented his case against Community and Civic. He accused them of administering "the recital and concert-giving world as a private affair rather than as a public charge . . .". To support his case he stated that "artists who . . . enjoy [a concert chain's] ministrations . . . feel frustrated and put upon by program restrictions of an arbitrary character . . . [and that] repertory and programs have been standardized at the level of the least cultivated cities in the chain . . .".

Community Concerts' executives have agreed with Thomson that their business operation represents a public charge. In a pamphlet entitled *Humanizing the Concert Hall*, Ward French, the late president of Community, wrote that the success of his organization is dependent "upon our larger profession, which is the expansion of music appreciation." French also noted that his organization does not "deal in theories and opinions. After organizing audiences for great music, the hardest task is to keep the music and the audience together. We have found the one way to keep them together is by humanizing [sic] the concert ritual."

Unfortunately, neither before nor since 1951 has any critic or manager defined the "standardized" repertory presented before organized audiences or specified the rituals that "humanize" concerts. Moreover many critics hold with one music magazine editor that "there is nothing to be gained from detailing the titles of the pieces

Community artists, individually or collectively, have been forbidden [sic] to include on their programs." Because of this standpoint it is sometimes difficult to surmise the improvements in repertory or programming procedures that should be made.

To further complicate the problem, too little research has been done on the topic of musical tastes in America to allow for easy generalization on the feasibility of presenting works well off the beaten concert path. Nonetheless, enough studies have been published so that for certain periods musical tastes shared by a "musical elite" group (for example, musicologists) and the lay concert audience can be determined. And this information can be useful in ascertaining the success of a concert service in fulfilling its role of musical mentor to the nation.

The Musical Tastes of Musicologists

THE MUSICAL TASTES of musicologists are often described as different from those of laymen. It is maintained that this "elite" group prefers to hear only the works of composers born before Johann Sebastian Bach. This conviction is disputed in a recent book by Paul R. Farnsworth, *The Social Psychology of Music* (New York, 1958). Farnsworth offers evidence that the most learned of the musical fraternity do not have markedly different musical tastes from the recital and concert-going public.

In 1938, 1944 and finally in 1951, Farnsworth sent questionnaires to members of the American Musicological Society in an attempt to test, among other things, the thesis, "Is musical taste a matter of whimsy or is it in some way lawful?" Disturbed by the haphazard way in which some teachers of music choose the composers whose works their classes should hear, he decided that teaching might benefit if the attitudes of musicologists were known to composers past and present.

In January 1951, Farnsworth's procedure called for the distribution of two lists to the musicologists: one consisted of the names of 225 composers born before 1870 and the other consisted of the names of 249 composers born after that date. First the recipients were asked to indicate the 10 composers on each list they felt had made the most valuable contribution to the musical literature. After choosing these 20 names, the musicologists were requested to consider all 474 composers and "to place crosses before the twenty-five from both lists you feel have composed music most worthy to be called to the attention of our children and our lay contemporaries."

Knowing the horror with which many members of the learned society view quantification in the arts, Farnsworth initiated his studies "with a full awareness of the probability of misunderstandings." He was gratified to receive "by and large, excellent co-operation."

In all, 375 usable returns were received by Farnsworth, and a check of the last 50 indicated that "later additions

The author has been administrative director of the American Choral Foundation, New York City, since 1955. He previously had managed concerts of the American Concert Choir and other groups and was a member of the New York City and the Denver City Orchestras. He also has taught at Brooklyn College.



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would not appreciably affect the rankings." The 25 names that received the most crosses appear below. They were published first as part of Farnsworth's "Eminent composers of all time" table in *Hinrichsen's Musical Year Book: VII* (London, 1952) and later with a more complete discussion in *The Social Psychology of Music*. The figure .5 indicates that two composers shared a ranking.

- | | |
|----------------|-----------------|
| 1. Beethoven | 14. Verdi |
| 2. Bach, J. S. | 15. Monteverdi |
| 3. Brahms | 16. Bartók |
| 4. Haydn | 17. Mendelssohn |
| 5. Mozart | 18. Strauss, R. |
| 6.5 Debussy | 19. Tchaikovsky |
| 6.5 Schubert | 20. Purcell, H. |
| 8. Handel | 21. Berlioz |
| 9. Wagner | 22. Schoenberg |
| 10. Palestrina | 23. Hindemith |
| 11. Chopin | 24. Mussorgsky |
| 12. Schumann | 25. Lasso |
| 13. Stravinsky | |

The Musical Tastes of Community Concerts Inc.

WHILE Thomson and French were engaged in one of their most heated written exchanges, and Farnsworth was distributing his lists of composers to musicologists, executives and sales personnel at artists managements were planning campaigns and "selling" artists for presentation during the 1951-52 season. Community Concerts Inc. was the largest organizer of concerts in the nation. Its representatives worked in almost a thousand communities helping local associations organize membership drives, plan concert schedules, and choose artists and programs. Community was not at that time (nor is it now) concerned with obtaining engagements for any artists or groups; its function was that of purveyor of artists to organized audiences.

Though Community exercised no direct control over programs chosen by local associations, its executives did have final approval of the repertory that artists could play or sing. Therefore a "composer-preference" analysis of the Community repertory for the 1951-52 season will indicate management choices contemporary with those of musicologists.

The 25 composers represented by the most works, or selections from works, on Community programs were as follows:

- | | |
|------------------|-----------------------|
| 1. Chopin | 13.5 Scarlatti, D. |
| 2. Schubert | 15. Poulenc |
| 3. Brahms | 16. Wolf |
| 4. Mozart | 17.5 Strauss, J., Jr. |
| 5. Handel | 17.5 Tchaikovsky |
| 6. Bach, J. S. | 19.5 Dvorák |
| 7. Debussy | 19.5 Haydn |
| 8. Beethoven | 19.5 Mussorgsky |
| 9. Schumann | 19.5 Ravel |
| 10. Liszt | 19.5 Strauss, R. |
| 11. Rachmaninov | 19.5 Verdi |
| 12. Grieg | 25. Falla |
| 13.5 Mendelssohn | |

A comparison of the Farnsworth list above with the Community list discloses that the names of 15 composers are common to both; of particular interest is the fact that nine of these 15 composers are included among the first 12 on both lists. This occurred even though each group had an objective different from the other: the musicologists intended to select composers whose works are "most worthy" and Community intended to program composers whose works have the greatest possible "audience appeal".

The period best represented on the Community list is

the Romantic era. It is noteworthy that the musicologists also favored this period; and of the ten Romantic composers on the Farnsworth list, nine appear on the Community list. Four Baroque composers and three Classical composers were chosen by the musicologists. These choices were similar to those of Community in five instances. And of these five composers, four appear amid the first eight names on both lists.

The major difference between the lists is that, unlike Farnsworth's, Community's gives no substantial representation to any Renaissance composers or Modern composers writing in advanced styles. Yet with the single exception of Schoenberg, the work of each composer on the Farnsworth list was given representation on at least one Community program.

From the standpoint of composer preferences the Community repertory for the 1951-52 season cannot be considered inimical to cultivated musical tastes. Like most symphony orchestras and opera companies, Community programmed too many compositions written during the 19th century and too few written before 1700 or after 1900. Other musical organizations have been criticized for these same faults, but none has reaped so large a harvest of condemnation as Community. The reasons for this are a supposed lack of discrimination in choices of specific compositions and Community's failure to present an imaginative format of program before organized audiences.

Community Concerts Inc. and the Concert Program

COMMUNITY EXECUTIVES do not claim to be experts in the field of music repertory. Thus initial choices of compositions and programs are left to artists. Final responsibility for the programs sent to local associations rests in the hands of Community's executives, and their thinking is admittedly based on business rather than musical dictates.

During the 1951-52 season, Community associations heard 136 artists and ensembles present programs on which more than 1600 compositions by 398 composers appeared. Nearly 450 of these works were written by the nine men whose names appear among the first 12 on both the Farnsworth list and the Community list; 116 of these 450 works appeared on the program of more than one artist or ensemble, and one work (Brahms' *Vergebliches Ständchen*) appeared on the program of no less than 10 different artists.

These figures illustrate Community's main programming objective: to present works by composers whose styles are acceptable to the majority of audiences. They also indicate an attempt to include some of the most familiar works on each program. This is sometimes accomplished by assembling, on one program, works which are excellent in themselves but which bear little or no relation to each other.

The latter procedure is the cause of much criticism directed toward Community's concert programs. Albert Goldberg of the *Los Angeles Times* wrote that these programs are "a hodge-podge of something for every taste, that responsible management advertises as 'the thing'—really not a bad description." Nonetheless, the concert or recital program including a disparate variety of compositions was rooted in musical life long before the organized-audience plan arrived on the American scene and was ac-

CONTINUED ON PAGE FORTY-TWO

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cepted by most discriminating concert-goers until fairly recent times. A shrewd business sense and an understanding of the psychology of the American concert-goer enabled Community's Ward French, and his Civic Concert counterpart, O. O. Bottorff, to adapt "variety" programs to mass distribution methods.

The proponents of the organized-audience plan felt that if it was to be successful as a business venture it must have appeal to heterogeneous audiences throughout the nation. Thus the programs submitted to the central office by artists and ensembles usually include several compositions that are familiar to the public-at-large. Consequently Community programs have always included some works enjoyable to each member of the audience and at least tolerable to all members of the audience. Ward French, the foremost exponent of the plan, became so successful at merchandizing his product that he could and did recommend concert programs to all but the most popular and established artists.

When French attempted to separate Community Concerts from Columbia Artists Management in 1954, he precipitated an intraorganizational dispute of major proportions and was forced to resign from his positions at Community and Columbia. Subsequent efforts by French to establish another concert distribution system were unsuccessful, and he left the field of concert management. Perhaps the most apt tribute to his abilities was written by the music journalist, Cecil Smith: "A promoter by instinct as well as by training, French could probably sell munitions to the Society of Friends without half trying."

French's successor to the leadership of Community, Herbert O. Fox, has approved substantial additions to its repertory but has continued to base program thinking on the needs of heterogeneous audiences rather than specialized audiences. Only occasionally have any radical departures been announced: for example, performances of Bach's *Mass in B minor*, in its entirety, were scheduled for the 1959-1960 season. Even here a commercial safeguard is noticeable: the current audience appeal of "group" attractions that involve a large number of performers.

COMMUNITY's business and musical philosophy is still valid with reference to a large part of the nation's concert needs and the organization continues to increase its power and influence each year. Nevertheless many individuals in the concert-going public are no longer satisfied with its type of programming. In lieu of attending concerts that do not offer them challenging programs these individuals have taken to purchasing phonograph records and listening to FM stations that program "good" music. They are of sufficient number to account for the sale of such esoteric record series as the "Deutsche Grammophon Archiv" and to influence the amazing rise in number of FM stations throughout the country.

The Community repertory for the 1957-58 season shows that Community executives are aware of these developments and have taken steps to make programs more appealing to discriminating concert audiences. To date, no work by Schoenberg has appeared on a Community program, but other composers are receiving greater representation. The repertory of violinists' solo works now includes sonatas by Honegger, Bach, and Prokofiev

in addition to the sure-fire Paganini caprices. The orchestral program that includes excerpts from Broadway musical shows and "Songs France Sings" is available but is now balanced by a program on which a new work by Paul Creston, Brahms' *Symphony No. 2*, Debussy's *La Mer* and three dances from da Falla's ballet *The Three Cornered Hat* can be heard.

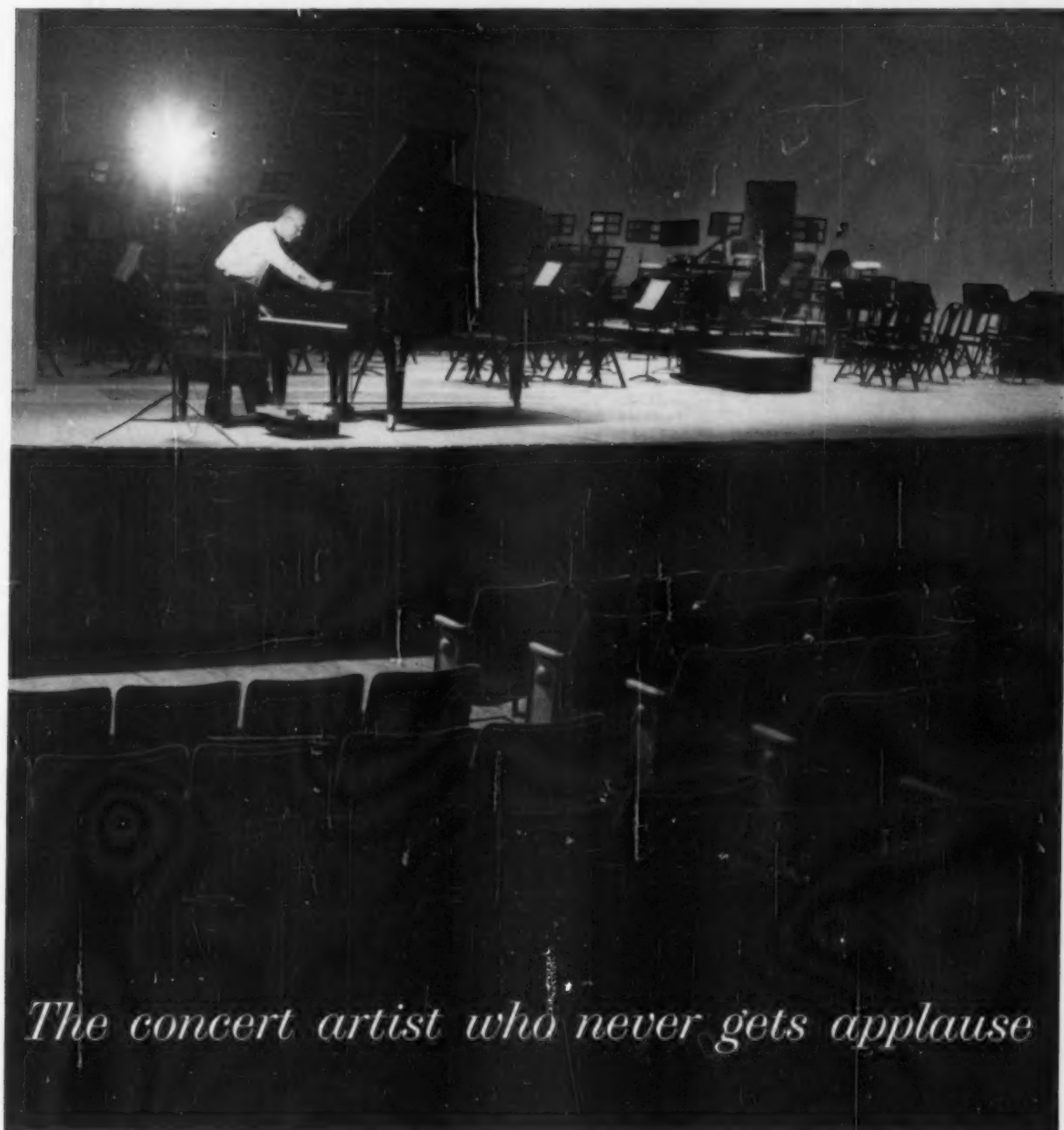
Community is not lowering musical standards when it makes available to local associations programs made up in large part of works by composers currently judged to be the most eminent of all time. Nor is it necessarily doing an injustice to the musical tastes of today's discriminating concert-goers because these works have popular appeal and help make a program more attractive to audiences. Community's programs were never intended for audiences that are able to choose from a wide variety of concerts each season. Apparently only through mass audience appeal and limitations in repertory is it possible to find support for artists and ensembles, to maintain an establishment large enough to administer thousands of concerts each season, and to pay stockholders a fair return on their investments. In these respects Community has been successful.

Because it is not yet commercially feasible, no concert management has devised a plan for an organized-audience circuit for specialized audiences on the scale of Community Concerts. Some of these audiences have found that the college auditorium is replacing the municipal concert hall as the scene for imaginative musical programs. This trend is evidenced by the fact that the performances of the Bach *Mass in B minor* cited above were booked by 26 colleges and universities, six independent sponsors, and only four Community associations.

Many concert managers say privately that only with subsidization will it be possible to provide opportunities for performances of rarely-heard works and prevent a "suffocation" of the experimental programs necessary to an active and vital artistic life. Although efforts have been made in Congress to obtain federal support for the performing arts, it is unlikely that such funds will be available soon. It is also unlikely that the large foundations will offer immediate aid to form a circuit for specialized audiences.

Nevertheless, foundations and other organizations have come a long way in developing programs for the specialized audience. The Ford Foundation has given awards to ten artists, enabling them to perform new works with several major symphony orchestras throughout the country. Young Audiences Inc. continues the necessary work of introducing youngsters to music by organizing concerts for schools. Musicologists have made available editions of old masterworks that are suitable for performance by the many low-budget symphony orchestras and opera workshops throughout the nation.

It is probable that through the efforts of these organizations and individuals, levels of concert programming will be raised. And based on the experience of Community Concerts it may become practicable to organize an efficient concert distribution system for specialized audiences. The success of the organized-audience plan is proof that it is possible to support concert series and introduce new audiences to great music without federal or foundation subsidization. It remains to be seen whether mass distribution methods in the field of concert management have lowered musical standards or whether they have really paved the way for a richer musical life.



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eager to interpret once again the artistry of a Bernstein, Iturbi or Arrau. There will be cheers for the performer. There will be unspoken appreciation for the tonal quality of the instrument. But there will be no applause for the man who tuned it, no awareness among the departing audience of his contribution. And it is well with him. For he is busy tuning another piano for another pianist. Perhaps this time the piano is a spinet and its musician, a child.



Are Music and Science Compatible?

Benjamin J. Novak and Gladys R. Barnett

MANY "MAKERS" OF MUSIC have been awakened early in life to the world of music. On the other hand, a surprising number of important musicians have, because of one reason or another, prepared first for other careers. Some have even pursued music only as an avocation, yet have achieved more impact than a number of recognized, full-time musicians.

All too often, parents and counselors to young people emphasize the intense competition, insecurity, instability, and other adverse factors surrounding the musician, making it vital for educators to provide valid data on the wide spectrum of careers in music. Students, furthermore, need sound help in their self-appraisal, partly because of an unusual amount of chicanery, misinformation, and vested interest among the self-appointed in music. Few will dispute that music should have a place, along with other cultural and humanistic studies, in the preparation and upgrading of physicians, engineers, executives, and other professional persons.

It is intriguing to speculate on the numbers of potential musicians who are denied development for lack of stimulation or through their absorption with other talents. It is unfortunate that the talents residing in superior persons are often multiple, causing some to remain dormant in the competition among them.

While multiplicity of talent is admitted by many, there is less agreement on the relationships of talents. The arts and music are commonly thought to be related. Talents in mathematics, science, and engineering, on the other hand, are thought by many to be self-excluding from

A similar article to this one was published in 1956 in "The Science Teacher." The same authors have now turned the coin and bring their combined experience in science vocational guidance and music education to present this article.

One Editorial Board member remarked, "This should provide a foothold on a balanced set of values in music and science." Another Editorial Board member considers this article effective material for any teacher who has a problem with guidance counselors recommending that their students drop music for one of the sciences.

those in music. To be sure, there are the "Hi-Fi" and stereophonic sound addicts among the scientists and engineers, but many musicians are skeptical indeed over the compatibility of the scientist with real musical creativity. The mechanical aids to music in recording, amplifying, and transmitting devices, the electronic organ, acoustics, and music hall design are generally acknowledged. Thus, from a 45-year-old recording, Caruso's voice is separated from a feeble piano accompaniment, and re-recorded with a modern orchestra. One vocalist can record a two-part song, and Jascha Heifitz can play a violin duet. It cannot be denied, however, that these are technical, not creative, achievements.

Composition has its rather complex rules governing harmony, some featuring involved mathematical formulas. Lajaren A. Hiller, Jr. describes the composition of melodic fragments and even orchestrations on an ILIAC computer, in an article entitled "Computer Music," in the December 1959 issue of *Scientific American*. Mr. Hiller's biography has interesting highlights. He earned a Ph.D. in chemistry at Princeton University, where he also studied electrical engineering, in addition to courses in composition with Roger Sessions and Milton Babbitt. While teaching chemistry subsequently at the University of Illinois, he earned an M.A. in music. He now teaches

musical acoustics and experimental composition at the University of Illinois School of Music. His "First ILIAC Suite" may well be the precursor of much fruitful research in which science, mathematics, and technology join with human inspiration in opening larger vistas of musical analysis and creative output.

IT IS DIFFICULT to demonstrate statistically the incidence of persons with real accomplishment in both science and creative musical effort. There are, nevertheless, some interesting case histories worth perusing.

Much misunderstanding is current regarding the scientist and his work. To a lesser degree, perhaps, people also are misinformed about musicians and their vocations. There is, in any case, an emphasis upon differences rather than upon the many similarities. The musician stresses aesthetics, feelings, imagination and an unpressured atmosphere in which to encourage creative effort. The scientist ordinarily is less concerned with aesthetics in the same sense, but all the other ingredients of creativity apply. The scientist, too, needs unbounded imagination, curiosity, sensitivity to ideas, and freedom to break through commonplace stereotypes.

The scientist is anything but an emotionless misanthrope. Contrary to popular misconception, there is no simple, unvarying pattern identifiable as the scientific method. The scientist uses any attack on a problem that ingenuity can suggest. These forays may be solitary or highly social; more likely, both. As Norman Ramsey, of Brookhaven National Laboratory, says, "Sometimes an idea starts out as a joke—the person who spouts it doesn't believe it, but his listeners do." There inevitably must come, however, the discipline of testing the results. Much of this involves drudgery and persistent attention to detail. Who will deny that the musician also

Benjamin J. Novak is vice-principal, Franklin High School, Philadelphia, Pennsylvania. He is a lecturer in secondary education at Temple University and lecturer in vocational guidance at the University of Pennsylvania. Gladys Barnett is a member of the music department of the Furness High School in Philadelphia, Pennsylvania. In September she will teach music in the Madison, Wisconsin, schools.



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needs application, hard work, discipline, and submission to pragmatic testing? Scientist and musician can, without too much difficulty, understand one another's methods.

In surprising numbers, scientists are found to be musicians of professional or near professional rank. Scientist-musicians are active in many orchestras, chamber ensembles and other groups. They often lead in bringing outstanding musical events to college campus or community.

Case histories reveal a number of musicians who were prepared for, or even worked in, other pursuits. Business, government, medicine, engineering, and science are only a few examples of careers that were abandoned sooner or later as music rose to the fore. Others continued to bend their main energies to science, while contributing on an advanced level to music.

SOME MUSICIANS set out in science with a firm purpose, only to discover that music meant too much to be denied. Others go reluctantly under duress, and make good an escape later. How many more might well have made the change remains unknown. One tends to speculate, however, over what benefits might result from a greater range of musical experience in school,* and more vocational information and guidance. Some potential musicians remain undiscovered. Some persons make self-discovery too late to be persuaded to act. By the same token, there are some career musicians who might as

well, or better, have become full-time scientists.

Charles Kullman, the Metropolitan Opera tenor, graduated from the premedical curriculum at Yale. He was active in the college glee club, and shifted into full-time vocal music when financial difficulties developed. Frank Black, the eminent conductor, majored in chemistry at Haverford College, dabbling in music. At graduation he was offered a position as a chemical engineer, but accepted instead a modest position as a pianist in a Harrisburg hotel. Ferruccio Tagliavini, the operatic tenor, planned to study engineering, but was diverted by his success in a singing contest.

The late Charles Ives, the significant but insufficiently appreciated American composer, was prepared as an architect before entering music. Jerome Hines, the operatic basso, was a chemistry major at college, and continues to pursue hobby interests in this field.

The late Swiss conductor, Ernest Ansermet, studied both music and mathematics in Lausanne, and taught mathematics for a time before concentrating on music. Rudolf Laubenthal, the German heroic tenor, was studying medicine in Berlin when hearers of his beautiful voice persuaded him to enter a career in music.

Kurt Atterberg, the contemporary Swedish composer and conductor, was trained as an engineer and was employed by the Royal Patent Office until a government subsidy allowed him to devote his full energies to music. John Charles Thomas, the American baritone, studied medicine before he won a scholarship to the Peabody Conservatory of Music and launched a career in music. Ezio Pinza and Sigmund Romberg evi-

dently had little hesitation over quitting engineering for music.

With regard to some of the great Russian composers, it is difficult to say whether their careers were in music, science or both. One surmises that for some at least, financial stress required reluctant wage earning at one career while music remained closest to their hearts. Rimsky-Korsakov studied at the Naval Institute before going into music full-time. There is little doubt about the tragic Moussorgsky's primary interest in music, but he had to eke out a living in the army and as a minor state official. Cesar Cui was a professor of military engineering who yet became one of Russia's greatest composers.

Josef Hofmann, piano virtuoso and director of Philadelphia's Curtis Institute, was a child prodigy, sweeping into the musical world when only seven years old. Science evidently was never considered seriously as a career, yet in adult life he had a home workshop where he developed a number of original inventions. Thus, he built a steam car, and designed an oil burner, air springs for an automobile, and a model house that could rotate on its foundations to follow the sun.

Talented scientists have enriched the lives of their children, sometimes helping them with career choices in music. The father of Nicolas Miaskovsky, the Russian composer, was an army general and engineer who had a strong hobby interest in music. Nicolas himself studied engineering before turning to music. Ernst von Dohnanyi, the late Hungarian composer and pianist, was encouraged by his father, who was a high school teacher of physics and mathematics, as well as a cellist. Fritz Kreisler's father was a physician and ichthyologist with pronounced musical interests.

AS HAS BEEN REITERATED, many scientists have accomplished much in music. A good number could well become outstanding by any standard if they chose to develop and exploit their talents commercially. Some have managed to develop their musical gifts while gaining respect at the same time in other careers.

Albert Schweitzer is a person of rare accomplishment in music and medicine, not to mention religion and philosophy. His medical missionary effort in Africa has been furthered by proceeds from his or-

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gan recitals. Friends have given him an organ and a piano built to withstand Africa's eroding climate.

Albert Einstein reported that he was not happy about studying the violin at age six. Upon hearing Mozart sonatas when he was thirteen a dormant appreciation was roused, and thereafter Einstein's violin became a comfort and inspiration to him.

Music is recreation to many. Thus, Eli Mavoritz, a successful Philadelphia psychiatrist, plays the violin in leisure moments with musicians from the Philadelphia Orchestra. William F. G. Swann, world famous English-born physicist, founded and directed a first-rank community orchestra, published many articles on musicology, and is an accomplished cellist.

ALEXANDER BORODIN is a prize jewel in the constellation of scientists and musicians. He was born in St. Petersburg (Leningrad) in 1833. Upon graduating from the Academy of Medicine and Surgery, he taught chemistry, practiced medicine, and

published articles and books. As a leader in feminine education, he helped to found Russia's first medical school for women.

Borodin studied the piano when a child. Later he played the cello and flute, and at thirty married a distinguished concert pianist. The great Mily Balakirev, with whom Borodin studied, joined many others in urging him to create music. He responded with a symphony composed during his off-moments from teaching. His well-known opera *Prince Igor*, lately the basis for the Broadway musical *Kismet*, was likewise composed on this part-time basis, as were his other works. Borodin said, "I am a Sunday composer who strives to remain obscure."

Alexander Borodin is a prime inspiration to all teachers. He had little hesitation at setting aside his musical talent and greater possible productivity in music to pursue science and education. He preferred to transmit skill and inspiration to others, thus achieving immortality through his teaching.

There is no doubt about Borodin's

dedication when he says, "For my colleagues in music, it is their chief business, their occupation and aim in life. For me it is a relaxation, a pastime, which distracts me from my business, my profession . . . I love my profession, and my science. I love the academy and my pupils. My teaching is of a practical character, and for this reason takes up much of my time. I have to be constantly in touch with my pupils, male and female, because to direct the work of my young people, one must be always close to them. I have the interest of the academy at heart."*

It is apparent that Borodin was an informed person, who had worked out and lived by a wholesome set of values. For music educators there are lessons to be taken to heart. Young people are making many critical decisions. We need to be sure that we are doing our part in providing the information and example that lead to intelligent choices of worthy life goals and ideals.

*Gertrude Norman and Miriam L. Shrifte, eds. *Letters of Composers: an Anthology*. Alfred A. Knopf, N.Y. 1946. p. 229.

An Old Man's Opinion

KARL WILSON GEHRKENS

Professor Emeritus, Oberlin College

Past President, Music Educators National Conference



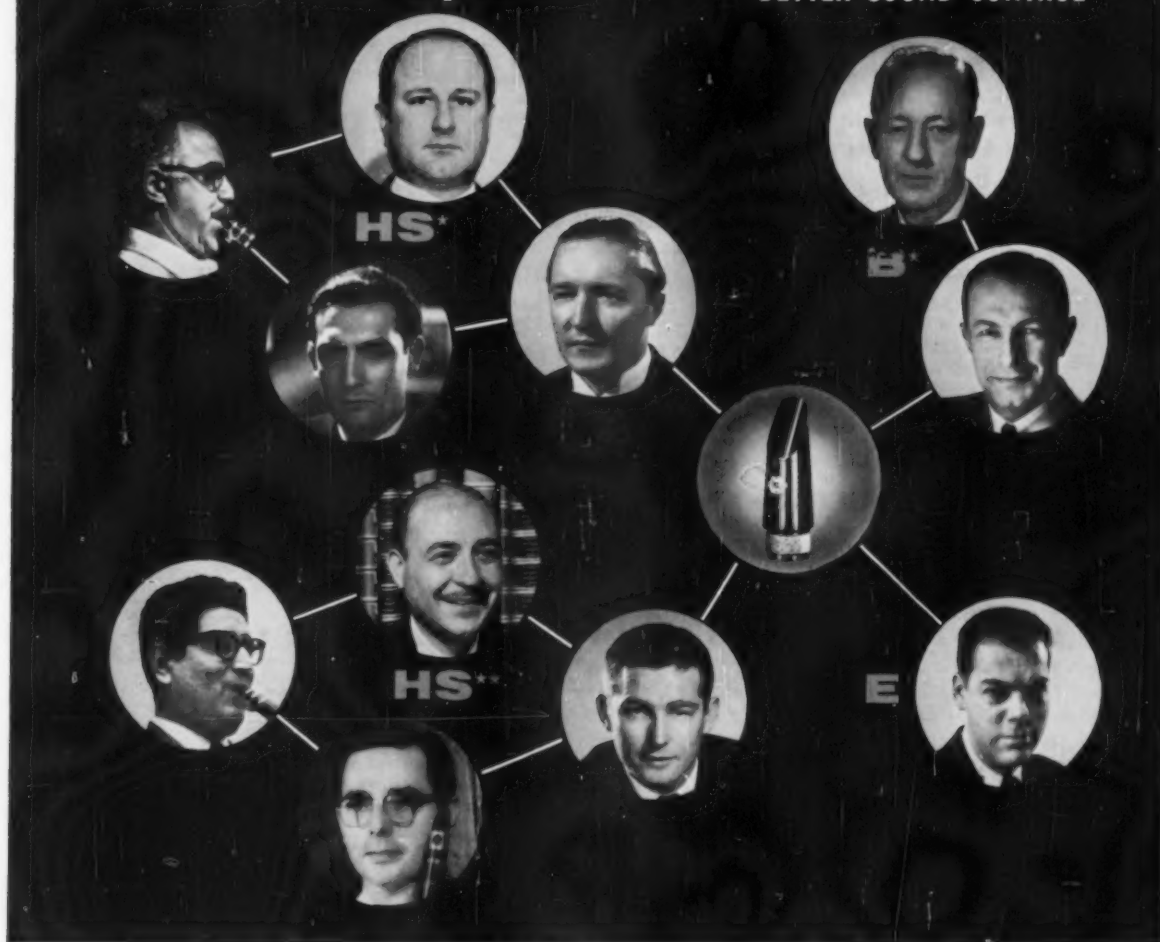
I HAVE BEEN asked hundreds of times to state simply and clearly what I believe to be the basic and essential characteristics of a good teacher of music. In my opinion, in order to be a really fine teacher of music, the man or woman must be an excellent all-around musician, knowing a fair proportion of the great music literature provided us by composers from Bach down to at least the early part of this century. He should also be aware of the importance of folk music in the development of our art. Second, he must have taste and discrimination in the performance of music, both by himself and by great artists. Third, he must enjoy contact with people—especially with children. Fourth, he will be able to select music which is at the same time simple enough for the early stages of performance and appreciation, and of high enough quality so that he himself will derive a certain pleasure from teaching such music to his pupils. This means that he will resist all attempts of pupils, parents, or advertisers to induce him to use music which is shoddy or superficial.

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Research in Music and Music Education

Roger P. Phelps

RESEARCH, according to Noah Webster, is defined as: "1. Careful search; a close searching. 2. Studious inquiry; usually, critical and exhaustive investigation or experimentation having for its aim the revision of accepted conclusions, in the light of newly discovered facts." Yet it would appear that this discipline of research, which is so essential to man's very existence, is all too frequently misconstrued and mishandled. The late Palmer Johnson, of the University of Minnesota, made this remark at a recent research symposium: "In a population which is so dependent on research, it is sad to reflect how few people perceive what it is all about."¹ In terms of graduate instruction, the student is enjoined to produce something which represents a "definite contribution to man's knowledge." It is the interpretation and implementation of this "definite contribution" which leads to so much disparity of opinion regarding the present state of research in music and music education.

AN APPRAISAL of the types of research will help to explain why research in music and music education sometimes is open to severe criticism, some of it justifiably warranted. Barr, Davis, and Johnson indicate that: "The research worker in the physical and biological sciences usually works with homogeneous substances. This is not the case in education, where individuals vary from group to group . . ."² Before undue criticism of musical research is given, it would be well to consider the criteria upon which any studies in question are based. Accordingly, one needs to delineate whether the research may be classified as a laboratory study or as a

Roger P. Phelps, who is doctoral adviser in music education at New York University, presented this material as a speech before a session of the Music Education Research Council at the Biennial Convention of the Music Educators National Conference in Atlantic City, New Jersey in March.

field study. Quoting Barr, Davis, and Johnson again:

The laboratory has been regarded as ideal because of the possibility for providing situations that make for effective control of conditions—where changes can be introduced and where variables can operate under direct control. Because conditions of control are not possible to the extent that exists within the laboratory, we have tended to question the accuracy of the field study in education. Yet in the last analysis the field study must constitute our major kind of educational research.³

Quite different points of view regarding research in music education were given to me recently by two renowned music educators. Adding credence to the concept of research expressed above by Barr, Davis, and Johnson, Robert House, chairman, Music Education Research Council, in a personal letter indicated that: "The plain fact is that music education is not a research discipline, in the sense that the various natural and social sciences are; music education is essentially a practice. Members of the profession accordingly interest themselves primarily in how to do better what they are doing, and not in any systematic uncovering of the facts relating to their task."

On the other hand, Himie Voxman, head, department of music, State University of Iowa, affirmed in a letter to me that he was of the opinion that most of the survey and questionnaire theses in music education contributed little in the way of positive knowledge and that he found himself more interested in the "quasi-musicological efforts that are

used for doctoral dissertations in this field," because there is "more meat in them than in many of the others" with which he was familiar. These two points of view are not necessarily contradictory; both suggest that the *raison d'être* of the study in question will largely determine whether the laboratory or the field method of investigation will be pursued. However, whichever method be employed, it is imperative that the research be governed by a "working hypothesis" such as that commonly found in the natural sciences. Allen M. Garrett has suggested that a "working hypothesis" in music research might follow this scheme: "(1) a clear statement of the nature of the problem to be studied, (2) the methodology that is to be followed in arriving at a solution to the problem, and (3) a general statement of the results that can be expected."⁴

Educational research has been particularly vulnerable for the simple reason that much of it has been conducted on the basis of field studies. R. Stewart Jones has indicated that: "educational research is now coming of age, and . . . the trends today are toward more basic research that will yield valuable laws and principles."⁵ However, he also suggests that this progress is slow. The attempt to be "respectable in educational research" is advanced by Jones as the first reason for this dilatory advancement in research. In addition, he hypothesizes that research has become subsidized which results in a situation where "contracts have both positive and negative influences upon research workers." Finally, Jones indicates that research and writing are the "primary considerations" at many institutions of higher learning for promotion.⁶

⁴Allen M. Garrett, *An Introduction to Research in Music* (Washington: The Catholic University of America Press, 1958), p. 98.

⁵R. Stewart Jones, "Current Trends and New Directions in Educational Research," *Journal of Research in Music Education*, V (Spring, 1957), p. 16.

⁶*Ibid.*

¹"What—and Where—Is Educational Research?" *Phi Delta Kappan*, XLI (March, 1960), p. 241.

²Anvil S. Barr, Robert A. Davis, and Palmer O. Johnson, *Educational Research and Appraisal* (Chicago: J. B. Lippincott Co., 1953), p. 8.

³*Ibid.*, p. 12.

The manifestations of this contention are obvious—quantity of research sometimes becomes more important than quality.

Educational research, in order to be valid, must include both qualitative and quantitative data. A comprehensive appraisal of qualitative, i.e. the presence or absence of certain factors or components, should logically lead to the quantification of data, in which the specific amounts of these factors or components are quantitatively delineated. Research in the physical and biological sciences normally is not considered conclusive or complete until it has been protracted quantitatively. It is regrettable that research in education and music frequently has not met this quantitative condition.

I AM in agreement with the report of the Committee on Graduate Study in Music Education, a subcommittee of the Committee on Music in Higher Education of the Music Educators National Conference, which made a report in 1954 indicating that an astoundingly high percentage of research studies in music education were deficient in one or more respects. Even a cursory examination of current graduate projects would indicate that many of them still are inadequate in at least one of the following respects: (1) topic of little real significance; (2) writer has merely tabulated a considerable amount of miscellaneous data without conscientiously and seriously projecting logical conclusions; (3) project is one requiring little or no background in music and conceivably could have been written by a musically illiterate scholar; (4) study contains errors which might have been eliminated by recourse to original source material; (5) erroneous conclusions are presented because the writer did not adequately prepare, collect, and analyze data; (6) obvious shortcomings in musical taste and understanding; (7) inability of writer to express himself concisely and clearly; (8) failure to reveal intellectual curiosity and thus constituting a "perfunctory attempt to fulfill the letter rather than the spirit" of the thesis requirement; (9) lack of understanding regarding the practical problems and potentialities of music education; and (10) obvious indications of inadequate preparation

and understanding of proper research techniques.⁷

AT THE RISK of redundancy, it should be emphasized that the success or failure of a research program often is determined by the prevailing attitude toward such an endeavor. E. Thayer Gaston has succinctly presented some factors which are imperative if the correct climate for a successful research program is to be initiated and maintained. He indicates that the most important facet is a "positive attitude on the part of the staff toward scientific research." It seems inconceivable to a musician that any person would attempt to perform in public on any musical instrument without proper training and subsequent maintenance of his performing skills and techniques. Is it not just as logical to demand that an individual charged with the responsibility of research should have more than a passing acquaintance with the subject? "Adequate training of those who are assigned the task of guiding research" is the second factor listed by Gaston as a necessity for a successful research program. He indicates that a person who has had such training will know when the use of statistical techniques may be necessary. Finally, he reports that appropriate conditions and materials are essential for adequate research.⁸ This would include library facilities and laboratory facilities among other items.

The chairman of the Music Education Research Council appropriately subdivided the meetings of the group at the Atlantic City Conference into the following areas:

(1) Research and the Musical Art, (2) Research and the Musical Individual, and (3) Research and Musical Instruction. These might be labeled respectively to fit into the following general categories: (1) philosophical, (2) scientific, and (3) pedagogical. To these three should be added another, historical. Most research in music today may be placed in one of these four compartments.

An examination of the titles—which may or may not be a clue to

the true nature of the studies—of doctoral dissertations which have been completed in music education over the past ten years in the United States is quite revealing. If the criteria listed above (philosophical, scientific, pedagogical, and historical) be employed to evaluate these topics, the following numerical results are apparent: pedagogical—240, historical—47, scientific—43, and philosophical—28. These categorical subdivisions, of course, are unofficial, but are indicative of the type of doctoral research completed by music educators over the past decade. The preponderance of topics in the "pedagogical" category should not be too surprising because most of these studies were pursued for the Ed. D. degree, which normally suggests educational research, whereas projects in the other three areas usually lead to a Ph. D. degree. The recent institution of the earned D. M. A. and the Mus. Doc. degrees no doubt will affect this pattern in the future because most of the individuals who have received either one of these degrees to date have concentrated on subjects which may be entitled "quasi-musicological." To this fourfold categorical list could be added numerous studies with musical titles which appear under various headings such as: psychology, education, physics, philosophy, sociology, and many other disciplines.

IF IT APPEARS from the foregoing that research in music and music education has come under an unduly severe indictment, it should be kept in mind that many other disciplines also are currently engaged in self-evaluation. Daniel D. Feder, in attempting to relate personnel work in education to its broader counterpart, clinical psychology, states: "In any applied field, the essential purpose of research is to test the applicability of the theoretical constructs developed in the 'pure' laboratory situation and determine whether they can provide useful bases for behavior predictions in the more complex organizations of behavior found in the psycho-dynamics of daily life."⁹ Even in science, which

⁷"Graduate Study in Music Education," *Journal of Research in Music Education*, II (Fall, 1954), p. 168.

⁸E. Thayer Gaston, "Factors Which Underlie the Development of a Research Program," *Journal of Research in Music Education*, III (Spring, 1955), pp. 21-22.

⁹Daniel D. Feder, "Personnel Work in Education as Related to Change," *Personnel Services in Education*, p. 271. Fifty-Eighth Yearbook of the National Society for the Study of Education, Part II. Chicago: University of Chicago Press, 1959.

recently has been enjoying increased curricular emphasis, there is discomposure on the part of many leaders in that field who feel that more research is needed. John S. Richardson reports that: "it is a rather difficult task to divide into particular problem areas the teaching and learning of science, with all the complex emotional interactions between pupil and teacher, the vast domain of science to be considered, and the extreme variety of cultural and physical environments within which teaching occurs."¹⁰ He indicates further that specific areas in which more research is needed are: "(a) the learning process, (b) the learner, and (c) the teacher."¹¹

ARE NOT MUSIC EDUCATORS faced with much the same dilemma so ominous to science teachers, guidance directors, and others? Robert House, in the same letter mentioned

above, discusses the problems in music education that need investigation, and sums this matter up appropriately with these words:

There are already many answers, but they are so loosely organized and obscured that we tend to proceed in empirical fashion. My plea is therefore for a more systematic organization of research, with plenty of freedom at the fringes of knowledge but with less replotting of old territory and fewer excursions into the wild unknown—all in all, a more deliberate attempt to steadily widen the circle of light.

In a similar vein, Paul Van Bodegraven, Chairman of Music Education, New York University, writing in a personal letter, affirmatively asserts that:

There is real need for SOUND research that will help us do a better job in solving some of the problems met in the program of music teaching on all levels of instruction. The present "one shot" projects which have as their chief objective, the meeting of requirements for a degree, and which constitute the major portion of research being done in our field today, cannot, from their very nature, be authoritative enough to command the respect accorded research by mature scholars. It is my feeling that universities have lagged in their obligation to provide time, as

part of the work load, to those members of the staff who are qualified by training, experience, and temperament to carry out the type of distinguished research now found in the field of Musicology and the Psychology of Learning.

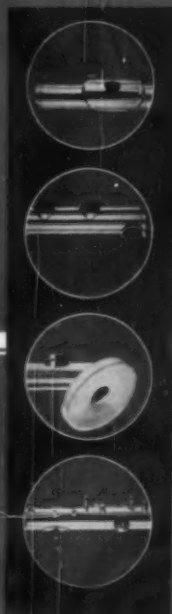
In conclusion, it should be noted that the future portends to be bright for research in music and music education. The remarks of Allen P. Britton, president-elect of the Music Educators National Conference, are most significant in this respect:

Research in music education promises no quick cure for what ails us nor any splendid insights which will suddenly enable us to overcome all difficulties. What it does promise are the rewards of careful, objective contemplation of our problems. Such contemplation may produce valuable information, but, perhaps more important, will benefit those who engage in it by raising the standards of logic and of the validity of evidence which they in the future will apply to the problems of our profession. Furthermore, a new body of scholars and scientists in music education should be better able to serve the interests of America's children, musically speaking, in so far as these scholars can meet with other members of the educational world as intellectual equals and in so doing can secure from music education the prestige and respect necessarily incident to obtaining intelligent support of our programs.

¹⁰John S. Richardson, "The Professional Growth of the Science Teacher," *Rethinking Science Education*, p. 299. Fifty-Ninth Yearbook of the National Society for the Study of Education, Part I. Chicago: University of Chicago Press, 1960.

¹¹*Ibid.*

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MENC Division Leadership Conferences



Every two years the six divisions of the Music Educators National Conference have special meetings to discuss professional challenges of the individual areas and to plan for the respective division conventions.



HARDLY was the MENC Atlantic City Biennial Convention ended before the Leadership Conferences for the six divisions began. The purpose of such meetings is, to quote one division president, "to provide an opportunity for discussion of professional challenges and problems by leaders in music education within the division and, in view of these discussions, (1) to highlight needs and emphases for consideration in connection with the general program of the Conference and area of the division in particular, and (2) to recommend plans for the 1961 MENC division conventions."

So far two MENC divisions have sponsored leadership meetings in the biennium. The first of these was held April 22-23, 1960, when Eastern Division leaders—more than a hundred strong—met in Washington, D. C., city of their convention January 13-16, 1961, marking the first time the District of Columbia music educators will be host to a convention.

On May 7-8, North Central Division had wide representation at its Leadership Conference in Columbus, Ohio, where their convention will take place April 6-10, 1961. The Ohio Music Education Association is foregoing its usual December convention to join with the MENC Division in one big meeting.

Leadership Conferences for the remaining four divisions will be: *Southwestern*—June 11-12, Albuquerque, New Mexico; *Northwestern*—September 16-17, Spokane, Washington; *Southern*—September 23-25, Athens, Georgia; *Western*—September 23-24, Santa Monica, California; September 30-October 1, Las Vegas, Nevada.



Workshop sessions at the Eastern Division leadership conference



Workshop sessions at the North Central Division leadership conference

Official group at the North Central planning meeting (top picture): First row, Kenneth R. Keller, director of music, Columbus (Ohio) schools; Donald Helzer, president, Nebraska; E. Lawrence Barr, president, Michigan; Mary Tolbert, MENC second vice-president; B. Lloyd Hammond, president, North Dakota; Charles H. Benner, president, Ohio. Second row, Gene Morlan, MENC staff; Neal E. Glenn, North Central second vice-president; William R. Sur, North Central first vice-president; Francis Rudy*, Deputy Superintendent of Schools, Columbus, Ohio; Clifton A. Burmeister, North Central president; Roger O. Hornig, representing Wisconsin and NIMAC; G. Richard Hess, president, Music Industry Council. Back row, Frank W. Hill, American String Teachers Association; Paul Behm, president, Iowa; E. Arthur Hill, president, Illinois; Charles A. Henzie, president, Indiana; William B. McBride, MENC first vice-president; Curtis Hansen, president, Minnesota.

Official group at Eastern planning meeting (second picture): First row, Elizabeth R. Wood, president, New Jersey; K. Elizabeth Ingalls, Eastern Division second vice-president; Anna M. Crouse, president, Maine; Mary R. Lane, president, Connecticut; Evelyn D. Springstead, president, Vermont; Edwin F. Englehart, president, Delaware. Second row, Gene Morlan, MENC staff; Howard Hovey, president, New York; Joseph Hern, vice-president, Rhode Island; Howard A. Nettleton, president, Massachusetts; Maurice C. Whitney, Eastern Division president; Lawson J. Cantrell*, Deputy Superintendent of Schools, Washington, D. C.; Bernard L. Walton, president, District of Columbia; Elwood S. Miller, president, Pennsylvania; William Elwell, president, New Hampshire; Emile H. Serposs, president, Maryland.

*Directing chairmen of North Central and Eastern Division conventions.

Publications by Music Educators for Music Educators



CURRICULUM—ADMINISTRATION—SUPERVISION—TEACHER EDUCATION

Recent Publications

1. **American Federation of Musicians Code.** Adopted 1947 by the American Federation of Musicians, Music Educators National Conference, and American Association of School Administrators. Single copy free. Quantity prices on request.
2. **Afro-American Music.** A brief analysis of the sources and development of jazz music, with a historical chart devised by author William H. Tallmadge. 1957. 8 pp. 25c.
- Awards.** See "Grants and Awards."
3. **Balance in Education, Let's Keep Our,** by Lyman V. Ginger, Past-President of the National Education Association of the United States. Single copy 5c; per dozen 35c.
- Basic Concepts in Music Education,** published as Volume I of the Fifty-sixth Yearbook of the National Society for the Study of Education, prepared by a committee representing the MENC and the NSSE. Thurber Madison, chairman, 1958. 375 pp. Paper cover \$3.25; cloth \$4.00. Send order to University of Chicago Press, 5750 Ellis Ave., Chicago 37, Ill.
4. **Business Handbook of Music Education.** A manual of business practice and relations for music educators. Prepared by the Music Industry Council of MENC. Includes helpful list of names and addresses of publishers, manufacturers, etc. Single copy free to any music teacher or student of music education. Send request to MENC.
5. **Careers in Music.** A useful four-page brochure sponsored jointly by the Music Teachers National Association, Inc., the National Association of Schools of Music, and the Music Educators National Conference. Available from the offices of any one of the three organizations. Revised 1959. 4 pp. 1 to 9 copies 10c each; 10 to 49 copies 7c each; 50 or more copies 5c each.
- Careers in Music Teaching.** See "Your Future as a Teacher of Music in the Schools."
6. **Child's Bill of Rights in Music, The.** Interprets the meaning of the MENC slogan "Music for every child; every child for music." Adopted as the official resolutions of the MENC at the 1950 biennial convention. Four-page leaflet. 1 copy free. 100, \$2; dozen 35c.
7. **Classroom Teacher, Musical Development of the.** Music Education Research Council Bulletin. Deals with pre-service development in music of the classroom teacher on the campus; suggests ways whereby this initial preparation may be extended and developed in the teaching situation. 1951. 30 pages. 50c.
- Competition-Festival Materials.** See under heading "Competition Materials and Music Lists."
8. **Creative Arts in Education.** 1959. Report of the 1959 annual meeting of the American Association of School Administrators devoted to Creative Arts in Education. Special price to MENC members for AASA report \$1.50.
9. **Fours and Fives, Music for.** Prepared for Commission IV (Music for Preschool, Kindergarten and Elementary School by the Nursery and Kindergarten Committee. Beatrice Landeck, chairman). 1958. 32 pp. paper cover. 75c.
10. **Grants and Awards in the Field of Music, Educational.** Prepared by Everett Timm. A directory of assistance, awards, commissions, fellowships and scholarships. 1957. Planographed. 43 plus 2 pp. and cover. 50c.
11. **Group Activities, Guiding Principles for School Music.** Report of a joint committee representing the North Central Association of Colleges and Secondary Schools, the Contest and Activities Committee of the National Association of Secondary-School Principals, and the MENC. 1957. 8 pp. 25c.
12. **Handbook on 16mm Films for Music Education,** prepared by Lilla Belle Pitts, 1948-1951. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. Included: "An Alphabetical Listing of 16mm. Music Films," 1958 report of Committee on Films, Film Strips and Slides, Earl Houts, chairman. Prepared for Commission IX (Music in Media of Mass Communication). 48 pp. Total price \$1.50.
13. **Higher Education, Music in,** by Robert A. Choate. Information concerning positions open in the music profession and opportunities in the field of music education. 8 pp. Single copy 35c postpaid. 10 or more copies 20c each, plus postage.
14. **International Understanding? How Can Music Promote.** Prepared by Vanett Lawler, executive secretary of the MENC. 1957 reprint from an article published in the Bulletin of the National Association of Secondary-School Principals, December 1956. 8 pp. 50c.
15. **Music Buildings, Rooms and Equipment.** Prepared by the MENC Committee on Music Rooms and Equipment, Elwyn Carter, chairman. 1955. 96 pp., looseleaf, 113 illus. \$4.50.
16. **Music Education in a Changing World.** Report for Commission VIII (Music in the Community, Max Kaplan, chairman). 1958. 60 pp. and cover. \$1.00.
- Music Educators Journal.** See under heading "Periodicals."
17. **Music for Everybody.** A valuable handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations. 64 pp. Paper cover. 1950. \$1.00.
18. **Music in American Education** (Source Book II). Source material for all areas and levels of music education, for music educators, students of music education and administrators. Edited by Hazel Nohavec Morgan. 1955. 384 pp. Flexible board cover. \$4.75.
- Music Lists.** See "Competition Materials and Music Lists."
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- Piano Instruction.** See under heading "Piano in the Schools."
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21. **Public Relations, The Music Teacher and.** Prepared for Commission III (Music in General School Administration) by the Committee on Public Relations in Music Education. Edward J. Hermann, chairman. 1958. 48 pp. Paper cover. \$1.00.
- Research in Music Education, Journal of.** See heading "Periodicals."
22. **Secondary Schools, The Music Curriculum in.** Prepared for National Association of Secondary-School Principals Bulletin by MENC committee, Frances M. Andrews, Chairman. MENC reprint. 1959. 115 pp. \$2.25.

(Continued on next page)

PIANO IN THE SCHOOLS

23. **Secondary Schools, Music Education in the.** Recommendations pertaining to music in the secondary schools. (Report of the Activities Committee of the Commission on Secondary Schools of the North Central Association of Colleges and Secondary Schools. Adopted 1951.) 12 pp. 15c per copy.
24. **Senior High School, Music in the.** Prepared by Commission VI. (Music in the Senior High School) Wayne S. Hertz, Chairman. 1959. 112 pp. \$2.25.
25. **Singing in the Schools.** Three monographs prepared for Commission II (Standards of Music Literature and Performance) by the Committee on Literature and Interpretation of Music for Choral Organizations, Helen M. Hosmer, chairman. Titles: "Small Vocal Ensembles," "Assembly Singing," "Choral Music in the Junior High School and Its Relation to the Adolescent with Particular Reference to Boys' Voices." 1958. 32 pp. and cover. 50c.
26. **Supervision and Administration in the Schools, Music.** A report of the Music Education Research Council. 32 pp. 1949. 50c.
27. **Student Conductors.** Includes sample of written test for student conductors. 1957. 3 pp. Single copy 20c. Quantity prices on request.
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STRINGS

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29. **String Instruction Program No. I (SIP I).** Chapters: (1) The Importance of Strings in Music Education. (2) String Instrument Study and Playing. (3) Improvement in Teacher Training Curricula in Strings. (4) Basic Principles of String Playing as Applied to String Class Teaching. (5) Minimum Standards for String Instruments in the Schools. 1957. 24 pp., cover. 75c.
30. **String Teachers, Bibliography for (SIP II).** Albert Wassell and Walter Haderer. 1957. Planographed. 16 pp. and cover. 50c.
31. **String Teacher and Music Dealer Relations and Problems (SIP III).** By John Shepard and Subcommittee. 1957. 12 pp. and cover. 50c.
32. **Recruiting Strings in the Schools (SIP IV).** By William Hoppe and Subcommittee. 1957. Planographed. 7 pp. and cover. 50c. In same pamphlet with SIP V.
- Interesting String Majors in Music Education (SIP V).** By Gerald Doty and Subcommittee. 1957. Planographed. 8 pp. Included in pamphlet with SIP IV, the price of which is 50c.
33. **Why have a String Program? (SIP VI).** By Markwood Holmes and Subcommittee. Planographed. 7 pp. and cover. 50c. Included with SIP VII.
- Selection and Care of a String Instrument, The (SIP VII).** By Frank Hill and Subcommittee. 1957. Planographed. 8 pp. Included with SIP VI, the price of which is 50c.
34. **Double Bass Playing, Basic Principles of (SIP VIII).** By Edward Krolick. 1957. Planographed. 14 pp. and cover. 50c.
35. **Cello Playing, Basic Principles of (SIP IX).** By Louis Potter, Jr. 1957. Planographed. 14 pp. and cover. 50c.
36. **Violin Playing, Basic Principles of (SIP X).** By Paul Rolland. 60 engraved examples and illustrations. 1959. 56 pp. and cover. \$1.50.

BIBLIOGRAPHIES

Recent Publications

37. **Contemporary Music.** A suggested list for High Schools and Colleges. Prepared by a Committee of the MENC, Howard A. Murphy, Chairman. 1959. 32 pp. 75c.
- Films for Music Education, Handbook of 16 mm.** See under "Films."
38. **Index to Americana in the "Musical Quarterly."** Hazel Kinsella. Fall, 1958 (Vol. VI, No. 2) issue of JRME. 151 pp. Paper cover, sewed binding. Single copies \$3.00.
39. **Music Education Materials—A Selected Bibliography.** A Music Education Research Council report prepared by a special committee under the chairmanship of Earl E. Beach. Published as an issue of the Journal of Research in Music Education. Vol. VII, No. 1. 1959. 158 pp. Paper cover, sewed binding. Single copy price, \$3.00.
40. **Research Studies in Music Education, Bibliography of.** 1932-1948. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council, 1949. 119 pp. Paper cover, sewed binding. \$2.00.
41. **Research Studies in Music Education, 1949-1956, Bibliography of.** Prepared by William S. Larson. Published as the 1957 Fall issue of the Journal of Research in Music Education. Includes more than 2,000 titles not contained in 1932-1948 compilation. 1958. 165 pp. Paper cover, sewed binding. \$3.00.

String Teachers, Bibliography for. See under "Strings."

42. **Keyboard Experience and Piano Class Instruction.** (Piano in the Classroom.) A guide and aid for all who are concerned with teaching or curriculum planning. Edited by William R. Sur. 1957. 48 pp. and cover. \$1.00.

43. **Music Begins with the Piano.** An illustrated brochure presenting opinions of leading educators regarding the importance of piano in music education. MENC Committee on Piano Instruction in the Schools, Robert Pace, chairman. 1958. 8 pp. and cover. 10c.

44. **Piano in School.** For administrators, teachers and parents; by Raymond Burrows. 1949. 16 pp. 25c.

45. **Teaching Piano Classes, Handbook for.** A valuable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

46. **Traveling the Circuit with Piano Classes.** School superintendents, directors and teachers tell how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

COMPETITION MATERIALS AND MUSIC LISTS

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- Official Adjudication Forms.** Special forms for each of 17 contest categories for use in competitions and festivals. (National Interscholastic Music Activities Commission of MENC.) See complete listing below.
48. **Miscellaneous Ensembles, Selective Music Lists** (not standard combinations), Strings, Woodwinds, Brasswinds, Percussion. 1959. Prepared for Commission II (Standards of Music Literature and Performance) by the Committee on Literature and Interpretation of Music for Instrumental Ensembles, George Waln, Chairman. \$1.50.
49. **Selective Music Lists for Band, Orchestra, String Orchestra, Choral Groups.** Prepared by NIMAC. 1958. 48 pp. and cover \$1.50.
50. **Selective Music Lists for Instrumental and Vocal Solos, Instrumental Ensembles.** Prepared by NIMAC. 1957. 96 pp. and cover. \$1.50. (Vocal ensembles are not included.)
51. **Sight Reading Contests.** Guide to the organization, management and adjudication of sight reading contests for bands, orchestras, choruses. NIMAC, 1954. 14 pp. and paper cover. 25c.
52. **Official Adjudication Forms.** The forms listed below are new with one exception (Student Conductors). Three of them, Instrumental Ensemble—String (SIE-15), Choral—Small Ensemble (VE-16) and Marching Band Inspection Sheet (MBIS-17), represent categories not previously available. The others are revisions of previously existing forms. Printed on a variety of colored paper, the new sheets are also punched for loose-leaf filing. The forms have been considerably simplified and all statistical data is concentrated in one section. The Marching Band Inspection Sheet provides on the back a diagram of a 200-piece band (10 files by 20 ranks) for locating specific offenders in posture, uniform, state of instrument or personal appearance. Band directors may wish to use these forms for their weekly inspections. Most of the forms will have many classroom uses.
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- | | |
|----------|---------------------------------|
| B-1 | Band |
| SRBO-2 | Sight Reading—Band or Orchestra |
| OSO-3 | Orchestra or String Orchestra |
| SC-4 | Student Conductor |
| MB-5 | Marching Band |
| DM-6 | Twirling—Solo or Ensemble |
| V-7 | Choral—Large Group |
| SRV-8 | Sight Reading—Choral |
| VS-9 | Vocal Solo |
| PSEBO-10 | Percussion Solo and Ensemble |
| WIS-11 | Wind Instrument Solo |
| SIS-12 | String Instrument Solo |
| WIE-13 | Instrumental Ensemble—Wind |
| PHS-14 | Piano or Harp Solo |
| SIE-15 | Instrumental Ensemble—String |
| VE-16 | Choral—Small Ensemble |
| MBIS-17 | Marching Band Inspection Sheet |

PERIODICALS

53. **Music Educators Journal.** National official magazine of the MENC. Included with active, special active and student membership dues. Separate subscription \$3.50 per year. Single copy 65c. Foreign subscription \$4.00.
54. **Journal of Research in Music Education.** Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. When included with special active membership dues, \$2.00.
- State Music Education Periodicals.** Official magazines of the respective federated state units of the MENC. See complete list in current issue of Official Directory which will be sent on request.
55. **Copyright Agreement Forms I and II.** Recommended by the College Band Directors National Association, Music Publishers Protective Association and Music Publishers Association. Single copy free; dozen 35c; 100 \$2.00.

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Washington State University
Pullman, Chapter 85

THE SIXTEEN PICTURES printed in this Newsletter, the final installment of the season, bring to a close the 1960-1961 student members' photograph gallery. It is expected that a succeeding issue of the MEJ will carry additional 1960-1961 pictures received after the printing of this issue, as well as notes and reports held over for later printing. The complete roster of 377 MENC Student Chapters is in the four pages following the pictures. All MENC members applaud the final membership enrollment report, which totals 9,527 student members—an all-time record.

The names of the sponsors of all chapters, including those pictured on these pages, are included in the accompanying chapter roster, which gives the name of the institution, chapter serial number and membership total in each instance.

It is worthy of special note that the picture at the lower right includes six Kansas Chapter officers who were among the 88

Kansas student members enrolled at the 1960 meeting of the Kansas Music Education Association in Lawrence. Left to right: Kenneth Forsyth, Southwestern College, Winfield; Marion Summerville, Emporia State; John Hall, Wichita University; Mary Pickenpaugh, Ottawa University; Bruce Gardner, Kansas University, Lawrence; and KMEA state student members counselor, Howard White, Ottawa University. (The first named is vice-president of his chapter, the next five are chapter presidents.)

This issue of the JOURNAL is mailed to student members at their respective home residence addresses in accordance with custom. Student members who enrolled as seniors the past school year will receive from the headquarters office a special communication regarding their transfer to full active membership status, and their plans for the coming school year.

The MENC officers and staff join in best wishes for the vacation period.



David Lipscomb College, Nashville, Tennessee
Chapter 138



Members Chapter 414, Louisiana Polytechnic Institute, Ruston,
with guest Sigmund Spaeth



Alma College, Alma, Michigan, Chapter 97



Kansas Chapter Officers at KMEA Convention. (See story.)



Colorado State College, Greeley,
Chapter 67



University of Wichita, Wichita, Kansas,
Chapter 65



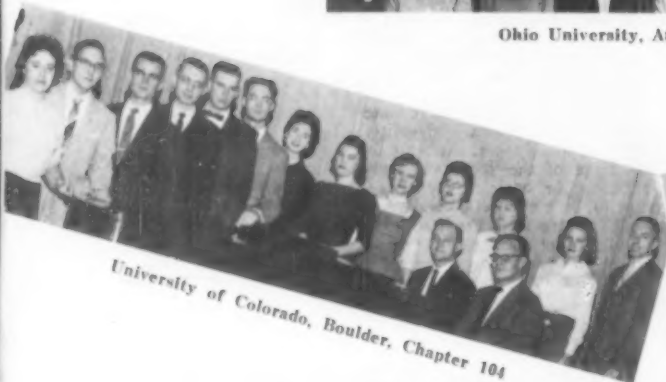
San Jose State College, San Jose, California,
Chapter 108



Eastern Illinois University, Charleston, Illinois,
Chapter 160



Ohio University, Athens, Chapter 231



University of Colorado, Boulder, Chapter 104



Carson-Newman College, Jefferson City, Tenn., Chapter 423



Above: Nebraska Wesleyan University, Lincoln,
Chapter 205



Above: Nebraska State College, Chadron,
Chapter 200

Below: Richmond Professional Institute, Richmond, Virginia,
Chapter 268



Below: Northwestern State College, Alva, Oklahoma,
Chapter 436



MENC STUDENT CHAPTER ROSTER • 1959-1960

The roster of MENC Student Member Chapters for the 1959-1960 school year is presented in these pages. Under the name of each institution will be found the name of the chapter faculty sponsor. The chapter serial number follows the name of the institution, while the figures in parentheses indicate the number of student members enrolled during the 1959-1960 school year. Total student membership for the year on April 30, was 9,527, representing 376 institutions of higher learning in the United States and Canada. On the basis of previous experience, approximately 1700 graduates who take teaching positions for the 1960-1961 school year will be transferred to active membership status . . . Institutions interested in the MENC Student Membership plan may secure additional information and necessary enrollment forms by writing the MENC Headquarters Office, 1201 Sixteenth St., N. W., Washington 6, D.C. Student Members should be enrolled for the 1960-1961 school year not later than November 15, 1960, to be certain of receiving the complete volumes of the Music Educators Journal and the official State Publication.

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Alabama Polytechnic Institute, Chapter 303, Auburn (4)
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Howard College, Chapter 311, Birmingham (12)
Kathleen S. Martineau
Jacksonville State College, Chapter 133, Jacksonville (14)
Esther S. Baab
Talladega College, Chapter 294, Talladega (7)
Frank Harrison
Troy State College, Chapter 332, Troy (23)
Olivia Rainer
University of Alabama, Chapter 293, University (35)
Edward H. Cleino

ALASKA

University of Alaska, Chapter 139, College (15)
Roxie Bergh

ARIZONA

Arizona State College, Chapter 263, Flagstaff (15)
Eldon A. Ardrey
Arizona State University, Chapter 163, Tempe (18)
Eugene P. Lombardi
University of Arizona, Chapter 165, Tucson (53)
O. M. Hartsell

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Arkansas Polytechnic College, Chapter 387, Russellville (7)
John H. Wainwright
Arkansas State College, Chapter 279, State College (25)
Mary Elizabeth Beck
Arkansas State Teachers College, Chapter 395, Conway (8)
Sue Evans
Ouachita Baptist College, Chapter 470, Arkadelphia (20)
James T. Luck
University of Arkansas, Chapter 90, Fayetteville (16)
Catherine McHugh

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Chico State College, Chapter 216, Chico (18)
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College of the Pacific, Chapter 95, Stockton (29)
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Patti Schlietett
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Margaret S. Goldie
Mount Saint Mary's College, Chapter 313, Los Angeles (7)
Sister Lillian Marie
Occidental College, Chapter 129, Los Angeles (11)
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Pacific Union College, Chapter 339, Angwin (6)
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Sacramento State College, Chapter 207, Sacramento (19)
Viola Boekelheide
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Richard C. Flye
San Fernando Valley State College, Chapter 404, Northridge (8)
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San Francisco State College, Chapter 25, San Francisco (33)
Robert Anderson
San Jose City College, Chapter 146, San Jose (6)
Vincent Carter
San Jose State College, Chapter 108, San Jose (46)
Russell M. Harrison
Stanford University, Chapter 93, Stanford (9)
Wolfgang Kuhn
University of California, Chapter 11, Los Angeles (15)
Mary Van Deman

University of Redlands, Chapter 152, Redlands (10)
Edward C. Tritt
University of Southern California, Chapter 36, Los Angeles (36)
Ralph E. Rush
Whittier College, Chapter 352, Whittier (8)
Eugene M. Riddle

CANADA

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Robert A. Rosevear

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J. J. Campbell
Colorado State College, Chapter 67, Greeley (58)
John Fluke
Colorado State University, Chapter 211, Fort Collins (5)
Edward D. Anderson
Mesa Junior College, Chapter 457, Grand Junction (15)
Darrell C. Blackburn
Northeastern Junior College, Chapter 368, Sterling (3)
W. J. Fredling
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Alden McKinley

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John Schuster
Hartt College of Music, Chapter 227, Hartford (66)
Rose H. Mende

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University of Delaware, Chapter 48, Newark (1)
Elizabeth F. Crook

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Leonard C. Bowie
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Paul A. Leeman
Florida State University, Chapter 137, Tallahassee (24)
Lois L. Schmoor
Stetson University, Chapter 133, DeLand (24)
Veronica B. Gove
University of Florida, Chapter 257, Gainesville (15)
Ouida Fay Paul
University of Miami, Chapter 120, Coral Gables (35)
Harriet Nordholm
University of Tampa, Chapter 230, Tampa (13)
Lyman Wiltse

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H. M. Savage
Clark College, Chapter 452, Atlanta (18)
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Georgia State College, Chapter 333, Atlanta (13)
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LaGrange College, Chapter 459, LaGrange (9)
Albert L. Stoutamire
University of Georgia, Chapter 123, Athens (41)
M. J. Newman
Wesleyan College, Chapter 282, Macon (37)
William A. Hoppe

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Northwest Nazarene College, Chapter 419, Nampa (5)
Deloris B. Waller
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Elwyn Schwartz

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 Chicago Musical College, Chapter 23, Chicago (47)
 Victor H. Hardt
 Chicago Teachers College, Chapter 259, Chicago (2)
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 DePaul University School of Music, Chapter 233, Chicago (37)
 Marjorie Kenny
 Eastern Illinois University, Chapter 160, Charleston (74)
 Maurice Allard and George Westcott
 Greenville College, Chapter 75, Greenville (23)
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 Leslie M. Isted
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 Creston Klingman
 MacMurray College, Chapter 370, Jacksonville (19)
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 Rudolph Heilm
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 Southern Illinois University, Chapter 92, Carbondale (25)
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 University of Illinois, Chapter 164, Urbana (50)
 Marilyn Pfederer
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 Russell H. Platz

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 Sister Mary Matilde
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 Betty Lou Ratliff

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 Marymount College, Chapter 267, Salina (13)
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 McPherson College, Chapter 59, McPherson (14)
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 Ottawa University, Chapter 441, Ottawa (18)
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 Southwestern College, Chapter 210, Winfield (25)
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 University of Wichita, Chapter 65, Wichita (123)
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 Gertrude Shideler

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 Haven Hensler
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Edward G. Camealy

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Central Missouri State College, Chapter 169, Warrensburg (19)
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Lindenwood College, Chapter 194, St. Charles (6)
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Northeast Missouri State Teachers College, Chapter 161, Kirksville (62)
Lanning W. Bulgin
Northwest Missouri College, Chapter 198, Maryville (22)
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St. Louis Institute of Music, Chapter 252, St. Louis (32)
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Veva Ballengee
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Francis Buebendorf
University of Missouri, Chapter 185, Columbia (21)
Helen K. Harrison

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Montana State University, Chapter 49, Missoula (52)
Lloyd Oakland

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Dana College, Chapter 310, Blair (11)
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Robert M. Coe
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Gaylord Thomas
Nebraska State Teachers College, Chapter 208, Peru (23)
Gilbert Wilson
Nebraska State Teachers College, Chapter 181, Wayne (29)
James Day
Nebraska Wesleyan University, Chapter 205, Lincoln (55)
Leonard E. Paulson
University of Nebraska, Chapter 89, Lincoln (23)
David Fowler
University of Omaha, Chapter 437, Omaha (25)
R. W. Trenholm

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John B. Whitlock

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Glassboro State College, Chapter 42, Glassboro (34)
Edwin F. Avril
Montclair State Teachers College, Chapter 323, Upper Montclair (39)
Louis E. Zerbe
Trenton State Teachers College, Chapter 196, Trenton (64)
Otto H. Helbig

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C. M. Stoley and Gillian Buchanan
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Jack R. Stephenson

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Sister Anne Robert
Columbia University, Chapter 111, New York City (29)
Gladys Tipton
Eastman School of Music, Chapter 50, Rochester (93)
William S. Larson
Hartwick College, Chapter 261, Oneonta (34)
Frederic F. Swift
Hofstra College, Chapter 350, Hempstead (17)
Herbert Beattie
Houghton College, Chapter 150, Houghton (29)
Edgar R. Norton
Ithaca College, Chapter 219, Ithaca (158)
Celia W. Slocum
Manhattan School of Music, Chapter 469, New York City (32)
Raymond LeMieux
Nazareth College, Chapter 328, Rochester (31)
Sister Kathleen
New York University, Chapter 22, New York City (40)
Mary H. Muldowney
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Patricia Curtis
State University College of Education, Chapter 151, Fredonia (121)
William E. Mudd, Jr.
State University College of Education, Chapter 3, Potsdam (287)
Mary English
Syracuse University, Chapter 215, Syracuse (66)
Ian Henderson
The City College, Chapter 326, New York City (13)
Jack M. Shapiro
University of Buffalo, Chapter 456, Buffalo (29)
Irving Cheyette

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H. T. Pearsall
Appalachian State Teachers College, Chapter 110, Boone (17)

Elizabeth Fox
Bennett College, Chapter 416, Greensboro (5)
Edward Lowe
East Carolina College, Chapter 192, Greenville (73)
Ruth A. Gruber
Greensboro College, Chapter 19, Greensboro (16)
G. M. McDonald
Johnson C. Smith University, Chapter 240, Charlotte (4)
Christopher W. Kemp
Lenoir Rhyne College, Chapter 142, Hickory (19)
Helen M. Stahler
Livingstone College, Chapter 384, Salisbury (17)
K. Eloise Simpson
North Carolina College, Chapter 398, Durham (7)
Robert W. John
Pembroke State College, Chapter 427, Pembroke (6)
Elma Louise Ransom
Salem College, Chapter 69, Winston-Salem (4)
June L. Samson
Wake Forest College, Chapter 434, Winston-Salem (6)
Thane McDonald
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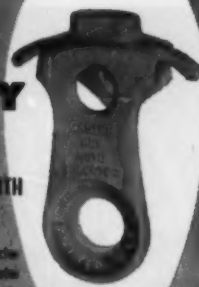
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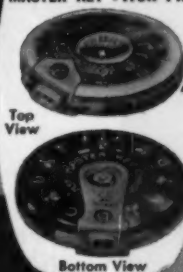
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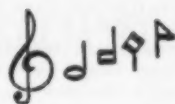
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BEWARE OF THE MAN

THIS PIECE comes after reading William M. Lamers' article, "The Two Kinds of Music," in the February-March issue of *MUSIC EDUCATORS JOURNAL*. Whether it will turn out to be a rebuttal, sequel or supplement, I'm not sure, but perhaps a little of each.

Certainly I am in strong agreement with many of Mr. Lamers' more general points about enthusiastic, sincere and effective music teaching. But, like being against sin, it is easy to be in favor of these things in principle.

I'd like to relate a bit of farewell advice I received from Rev. Robert F. Weiskotten when I was moving from his community. He said, "Dick, always beware of the man who acts as if he has God tucked in his vest pocket."

And after twelve years of close association with music education, I think the field would benefit greatly by adopting a similar attitude of being wary of anyone who acts as if he had all of *music* tucked in his vest pocket.

The vocal music specialist preaches that *everyone* should learn to sing; the instrumentalist declares that music isn't going *anywhere* until everybody plays an instrument, at least a toy flute; the opera buff insists on a balanced repertory at every crossroads.

Now, all of these are healthy and worthwhile enthusiasms, and the enthusiasts are the people who will make things happen in this world. But we get into fruitless arguments when these people try to increase the importance of their own position by acting as if *only* they had the true revelation of what good music is.

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It appears to me that Mr. Lamers has this attitude. He divides all of the wealth of the world's music into two categories: one is "popular," which he flatly labels "trash;" all the rest is "good" or "great." I cannot remember anyone saying it quite that bluntly before, but the attitude is familiar.

Contradicting himself, he later says, "I should add that some popular music probably will survive because it is *good art*."

Presumably, the inference we are to draw is that, even if it's good art, let's not perform it *now*. Let's wait until it's lost all its immediacy and can be termed

a period piece, like Haydn's *Musical Clocks* or Bach's *Coffee Cantata*.

The greatest exception that I take to Mr. Lamers' article is his lack of specifics. The only music he refers to by name is Schumann's *Wunderjahr* songs, and he says that these would not go over very big with a ten-year-old boy. He does *not* say what *would*.

Perhaps Mr. Lamers' complaint is against the current Rock and Roll lunatic fringe in popular music, and from personal preference, I'd probably agree with him if he stated the chapter and verse. But when he takes the *whole* of American popular music and calls it bad, which was the point of his title and opening blast, his non-specificness becomes a serious fault.

What about Leonard Bernstein? Does his interest and participation in popular music performance conflict with his understanding and competence in the symphonic field? Not so that you can notice it.

No, a music teacher needs freedom to follow his enthusiasms, not "dictation from the top." Some music teachers should never try to teach a popular song, but they can still teach a lot of music. Others couldn't sing an old fa-la-la-la-la madrigal with a straight face, yet they can teach a lot of music with "Sixteen Tons," "Wonderful Copenhagen," and "The Happy Wanderer."

Personally, I can testify that the contact with intelligent musicians who work with all varieties of musical styles has tremendously increased my understanding of the classics as the "living art" of previous eras. I recommend it as an intellectual discipline, and I can guarantee that it increases the enjoyment of *all* music. I only regret that not one of my teachers in school was able to introduce me to the vigorous demands and intricate subtleties of our uniquely American popular music.

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Historically, there is an explanation for this condition. For years, America imported its "concert field" talent from Europe. The great conductors, instrumentalists and singers came from Europe. They had had no contact with American popular music activities in their youth so they performed what they knew and loved—the European repertory. We must be sincerely grateful for their contribution.

Quite naturally, these great European

artists became teachers in our music schools and conservatories. They taught what they knew with contagious enthusiasm. So, for many years, we had rootless wonders coming out of our colleges and conservatories. They were born and raised in America, but their musical superstructure came straight from Rome, Paris, Berlin and Moscow. In the course of this disjointed education, most of them disowned and became embarrassed about their native heritage.

But Leonard Bernstein is not the last of his kind. More and more, American musicians are gaining the confidence necessary to achieve a balanced view of the whole world of music. American popular music is here to stay. Ignoring it will not make it go away, and music teachers will miss many excellent teaching opportunities by ignoring it.

Be discriminating, by all means. Love this piece of music and despise that one, but for honest reasons, please. Beware of the man who acts as if he has all of music tucked in his vest pocket; it's bigger than all of us put together.

—Richard Lindroth, *Shawnee Press, Inc., Delaware Water Gap, Pennsylvania.*

How to Beat

Trauma of the Timpani

MY HEART WENT OUT to Gordon Grindstaff's "Drumstick Saga" in the March Music Educators Journal. Concerning Perry Paradiddle's difficulty with the "osmosis theory," I can only surmise that he was either not a resident of the Wilmette area, or was born some forty years too late.

There was a small town near Wilmette, as I recall, name of Chicago, which had a little combo called the Chicago Symphony Orchestra. There were three drummers thereunto appertaining in the Twenties: Bohumir Vesely, Max Wintrich, and Josef Zetzelmann, who, while they never achieved the fame of Gene Krupa, still remained pretty fair executants. Wintrich, who passed by the job of U. G. Leedy's factory superintendent in favor of a symphonic career, was active between 1900 and about 1932. Zetzelmann was the timpanist than whom there was no whomer from 1891 to 1930. Vesely was a cymbal player's cymbal player. He was still stalking the woods around Mundelein when last I heard of him in 1957.

Had Perry been present at some of the Chicago Symphony's concerts between 1922 and 1940, with his ears washed, he might have been able to avoid trauma of the timpani. I did. Incidentally, I was fighting my fourth (and last) losing battle with the piano at the time and was told by Arne Oldberg, instrumentation teacher at Northwestern, that if I wanted to play piano, I should hie myself down to Theodore Thomas Orchestra Hall, pay out fifty cents for a gallery ticket, climb the requisite six flights of stairs, and listen to Wendell Hoss (or was it Pellegrino Lecce?) play French horn. After having saturated myself with French horn tone, I was to try to reproduce that tone (or at least, an unreasonable facsimile thereof) on my piano. I was so fascinated by the tone which Zetzelmann ladled out

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of the kettles of his Focke (Dresden) machine timpani that it never occurred to me that Hoss, Lecce, Billy Frank, Max Pottag, or any other horn player was in the same county. As for Wintrich, hearing him do *La Fricassee* from the Glazunov *Ruses d'Amour* ballet suite was more of a treat to me than hearing Krupa bury melody full fathom five.

It never occurred to me to compare Wintrich with Paul Whiteman's George Marsh. The two were poles apart, and were content to be so. I seem to remember, back around 1927 or so, when the periodic squabbles between the Orchestral Association and the Chicago Federation of Musicians re-erupted, reading in the "World's Greatest Newspaper"—it sez so, right there on the masthead!—that Josef Zettelmann told a perspiring reporter something like, "If the Chicago Symphony Orchestra disbands, I'll be at a loss. I don't know anything about this jazz music. All my professional life, both in Europe and in America, has been devoted to the playing of great music"—by which he meant the four great "B's"—Bach, Beethoven, Brahms, and Bruckner.

Dean Peter Christian Lutkin's inclusion of Kettle-Band Saver-B among the Chosen Ones was not widely copied. It would be ten years before Frederick Stock would program Heinrich Kaminski's *Jazz Concerto Grosso*, and three more years before Sergei Prokofiev's *Peter* would get the wolf-whistle from Orchestra Hall audiences. This is not to say we were entirely ignorant of contemporary music. We had been exposed to Arthur Honegger's *Horace Victorieux* in the Spring of 1923. (And thirty years later when I heard a radio broadcast by Ernest Ansermet, I still said, "I'll take Dohnanyi!")

The idea of programming *Rhapsody in Blue* or *Temptation* on even a popular concert program was unheard of. (When I joined the Wichita Symphony Orchestra, twenty years later, the only tune the band could play was not *Auld Lang Syne* but *Rhapsody in Blue*! And I was expecting, maybe, d'Indy's B-flat, if not Glazunov's Fourth, Beethoven's Eighth or Kalinnikov's First. As Arthur Godfrey so aptly puts it, "Wha' happen?"

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Even should Perry have grown up in another environment, in days of yore, there would have been others for him to emulate: in New York, Alfred Fiese and Karl Glassmann; in Philadelphia, Oskar Schwar; in Detroit, Lawrence Manzer; in Cincinnati, Fred Noak; in Minneapolis, William Faetkeuhauer. They practiced a sort of timpanistic *bel canto* which is best exemplified in the maxim, "Remember that the timpani stick is a ladle with which the tone is dipped out of the kettle, rather than a hammer with which the tone is pounded in. Perry, therefore, would have had no excuse for not absorbing musicianship. Frankly, I think he missed the boat!

—Malcolm J. Young, 4513 East Boston Drive, Wichita 18, Kansas.

[Mr. Young was formerly timpanist with the Wichita Symphony Orchestra—Editors.]

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Visiting memorials, churches, homes of composers and other buildings connected with old world music can be inspiring. Vienna is, no doubt, the outstanding city in this respect. Mozart, Haydn, Brahms, Gluck, Beethoven, Bruckner, Wagner and Strauss are a few of the more important composers whose homes can be visited in this old world city. Today these homes range from picturesque beer gardens to small museums. Beethoven is said to have lived in 30 different houses in and around Vienna, many of which can be found today if one has the inclination.

Sipping wine in a garden where Beethoven composed his *Pastoral Symphony*, or visiting a palace where Mozart performed as a child prodigy, brings to life the past as no text book or history class possibly can. If you are not up on your history, the local tourist bureaus, located in every city in Europe, will be proud to acquaint you with the musical past of their respective locales. Most places of interest can be visited either on your own or with guided tours.

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Bargain Hunting. For the bargain hunter Europe is a paradise. Music can be bought cheaply both in the small out-of-the-way second-hand shops and in the large music houses of the big cities. The famous house of Durant on the Place de la Madeleine in Paris has floors of music of Debussy, Ravel, Milhaud and their fellow composers, selling for a fraction of what you would pay for the same editions in America. The same holds true for the music shops of Italy, Germany and other countries. Most of the bigger stores will wrap and send your purchases to your boat or to your home in the states.

For real savings in music, Leipzig editions (East Germany) can be bought for almost half what the same piece of music would cost printed in West Germany. These editions can be found in any European country that trades with East Germany.

The greatest savings are, of course, for those purchasing musical instruments. Whether you buy in the small one- or two-man shops or in the big well-known companies, you can save hundreds of dollars and buy quality at the same time. If an instrument purchased in Europe is for your personal use, there are seldom any questions although restrictions have been tightened in the past few years. However, when buying an expensive item such as a new musical instrument one should always



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By FRED and
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Antiques. Ancient instruments and old music attract the attention of many teachers and musicians. Although the supply is slowly disappearing, excellent collectors' items can be found in almost every country in Europe. Ancient hand-printed parchment missals can be bought for as little as ten dollars a sheet in England and Germany; in the Rastro (Flea Market) of Madrid the cost might be less than a dollar. The imitations found along the Paris left bank can be had for whatever one wishes to pay.

Old music books and hymnals collecting dust in almost every book store in London's Shaftsbury Lane (and similar "lanes" on the continent) often contain excellent examples of Sixteenth and Seventeenth century music. For those interested in first editions of music, V. A. Heck, Kartner Ring 14, Vienna, has one of the best collections. Old and unusual instruments can be found in many antique shops that are in every city in Europe. Unless you know your business, however, it is best to deal with the well-established dealers recommended by reliable guide books or local tourist offices.

+

Museums. The big museums in Europe have gigantic collections of ancient instruments, original manuscripts and old music. The British Museum has a wealth of such music including the famous "Summer Is Icumen In." This museum also contains many manuscripts and first editions with especially good collections of Haydn, Purcell and composers of English origin and background.

Munich's *Deutsches* museum has the most educational collection of old world instruments in Europe. These ancient instruments, as well as many of the other exhibits in this museum, are demonstrated by the guides. The *Deutsches* museum, is, incidentally, the finest of its kind, and was the model for the popular Museum of Science and Industry in Chicago. Museums are not the only places to see relics of the past. Time spent browsing through Europe's flea markets and antique shops is often as rewarding as a museum tour.

For the instrumental teacher, visiting the small shops where the instruments are made can be an unforgettable experience. The owners of these shops are always eager to talk with anyone interested in their work. The author spent a fascinating afternoon visiting and talking with a bagpipe maker in Edinburgh.

+

Visiting with Educators. Meeting music students and educators of other countries should also be a part of every teacher's European visit. One of the best methods of making the acquaintance of fellow musicians and music educators is through the local student and teacher organizations or through the local tourist bureaus. The tourist bureau of Denmark has pioneered a program whereby tourists are housed with local families during their stay in Copenhagen. The bureau matches up traveler and an English-speaking family as to profession and interests, thus enabling the visitor to exchange experiences and ideas

NEWS!

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with someone in his own field. This fine program is now being taken up by tourist bureaus in other countries.

Travel abroad also affords opportunity to visit schools, conservatories and academies in Europe to compare their curriculum and facilities with those of America.

Although the summer months do not offer the operas and formal concerts found during the winter season, there are many compensations in the way of park concerts, local fairs, touring groups and, of course, music festivals. Many of the most famous orchestras and musical groups take this time to tour the capitals of Europe. (Incidentally, this seems to include many American groups, from L. Armstrong to L. Bernstein.)

Summer is the best time to hear the music we have come to think of as typical of each country. In Europe no fair or festival is complete without live music of some sort; and no park is complete without a summer orchestra or band. Listening to the many and varied musical sounds of Europe—town bands in Italy, bagpipes in Scotland, beer hall bands in Munich, organ grinders in Amsterdam—makes one realize that no matter how out-of-tune, "corny" or "trite" a group may have sounded on this side of the Atlantic, in its native country each has a time and place. Nothing can destroy prejudice or broaden perspective like a trip to Europe, and in no area is this more evident than in music.

—DONALD FOSTER, 1212 West Main Street, Urbana, Illinois.

Adventures in Music

THE FIRST in the RCA's "New Record Library for Elementary Schools" is now available. Recently released is Grade 3, Volume 1 of *Adventures in Music*. Gladys Tipton, assisted by her sister Eleanor of the Philadelphia schools, edited the volume and the accompanying Teacher's Guide. The music was recorded in high fidelity by Howard Mitchell and the National Symphony Orchestra.

The selections in this volume provide much new material for elementary school use along with some of the old war horses such as *William Tell* and the Barcarolle from *The Tales of Hoffman*. Contemporary composers are represented by such music as Howard Hanson's *Children's Dance* from *Merry Mount*, Circus Music from Aaron Copland's *The Red Pony*, *The Little Train of the Carpiro* of Villa Lobos and the March Past of Kitchen Utensils from *The Wasps* of Ralph Vaughn-Williams.

The notes provided in the Teachers Guide are even more complete than Gladys Tipton's notes for the earlier RCA Victor Library. Having them in a separate booklet is helpful but the alphabetical arrangement of the selections in the guide does not correspond.

ENRICHMENT RECORDS present the American historical heritage in a series of recordings, combining story, music and song, designed for the young listener. The Landmark series dramatizes many of the events significant to our nation's growth. A free descriptive brochure may be obtained from Enrichment Records, 246 Fifth Ave., New York.



The internationally celebrated conductor WILFRID PELLETIER, co-founder of the MONTREAL SYMPHONY and director of its "Youth Concerts," rehearses the orchestra with his NORELCO tape recorder close at hand. For many seasons, Mr. PELLETIER was the congenial conductor of the N. Y. PHILHARMONIC "Young People's Concerts," the METROPOLITAN OPERA and the METROPOLITAN OPERA AUDITIONS OF THE AIR. A familiar figure in the field of music education, he established, and continues to serve, as director of the CONSERVATOIRE DE MUSIQUE ET D'ART DRAMATIQUE of the Province of Quebec. According to the Maestro, "When it comes to teaching music, words alone are never enough. Successful communication between teacher and student depends, in large measure, upon the student's ability to accurately hear his own efforts. I have found that the superb "mirror image" provided by my NORELCO 'Continental' Tape Recorder is my guarantee of optimum communication, and thereby the student's guarantee of progress." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1AA6, 230 Duffy Avenue, Hicksville, L. I., N. Y.

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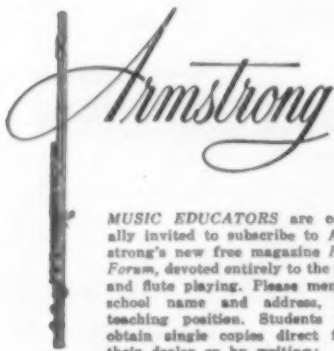


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to consider when choosing
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MUSIC EDUCATORS are cordially invited to subscribe to Armstrong's new free magazine *Flute Forum*, devoted entirely to the flute and flute playing. Please mention school name and address, also teaching position. Students may obtain single copies direct from their dealer or by writing:

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The Young Composers Project

TWELVE YOUNG composers have been awarded fellowships to write music for the ensembles of twelve high-school systems in 1960-61. The awards are the second in a two-year project of the Ford Foundation.

The composers, whose ages range from 23 to 33, will compose music written for performance by the orchestras, choruses, bands, and other musical organizations of the school systems with which each is associated. They will have no teaching responsibilities. Individual stipends are \$5,000, plus dependency allowances and some travel funds. Each school system will receive a grant of \$650 to help meet expenses connected with the project, such as the preparation of parts for performance.

A panel of musical leaders from areas throughout the United States recommended the fellowship recipients from a total of 65 applicants. Four of the composers who were in the project during its first year received a second fellowship award. Two of them will continue in the communities with which they were associated during the first year and two will go to other communities.

The communities in which the com-

posers will reside vary in size from Los Angeles, California, to Winfield, Kansas. In one case, a composer will serve the secondary-school systems of an entire state—the State of Montana.

The National Music Council is associated with the Foundation in administering the project.

"Because of the excellence of the composers and the enthusiastic cooperation of the school systems during the first year," William McPeak, a Foundation vice president, said, "we are pleased to extend the project to new geographical areas and to different types of communities."

The purposes of the project are to give composers the opportunity to develop their skills, to acquaint high-school students with contemporary music written for their specific needs and abilities, and to expand the repertory of secondary-school music throughout the United States.

Several thousand music educators had the opportunity of meeting the composers from both years of the project and hearing some of their music at the biennial convention of the Music Educators National Conference in Atlantic City, New Jersey, on March 19, 20, and 21.

The communities and composers for 1960-61 are:

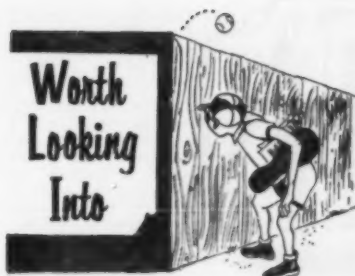
School System	Composer	Home Address
Amarillo, Texas	*Michael White	Chicago, Ill.
Ann Arbor, Mich.	Donald Martin Jenni	Chicago, Ill.
**Arlington, Va.	*Emma Lou Diemer	Kansas City, Mo.
**Elkhart, Ind.	William Ennis Thomson	Alpine, Texas
Greensboro, N. C.	John Barnes Chance	Austin, Texas
**Jacksonville, Fla.	*Martin Mailman	Jacksonville, Fla.
Lexington, Ky.	*Richard Lane	Paterson, N.J.
Los Angeles, Calif.	J. Peter Schickele	New York, N.Y.
Montana	D. Donald Cervone	Champaign, Ill.
Philadelphia, Pa.	William Wilson Coker	Oneonta, N.Y.
Tulsa, Okla.	Theodore S. Newman	New York, N.Y.
Winfield, Kan.	Ronald B. LoPresti	Lubbock, Texas

*Second grant

**School systems participating for the second year



THE NATIONAL SCHOOL ORCHESTRA ASSOCIATION, an associated organization of Music Educators National Conference, will hold its second annual convention at Fish Creek, Wisconsin on August 21-26. Pictured are officers who attended the NSOA convention at Fish Creek last summer. From left to right: Malvin N. Artley, Burlington, North Carolina; J. Kimball Harriman, Greensboro, North Carolina; Konrad Scholl, Boone, Iowa; Howard Olsen, Blue Earth, Minnesota; Robert Rimer, Cleveland, Ohio; Orville L. Dally, Bryan, Ohio; Traugott Rohner, Evanston, Illinois; Carol Werth Rose, Michigan City, Indiana; Matthew H. Shoemaker, Hastings, Nebraska. Conducting classes are scheduled for the August meeting. The grand finale concert, given by the Peninsula Orchestra under Thor Johnson, will feature the two winning compositions in the Fawick Orchestra music competition.



HOW TO MAKE A FLUTE. H. & A. Selmer Inc., has recently issued a 12-page booklet entitled "Music in the Making," the story of Bundy flutes. Illustrated with 27 photographs, the publication describes the intensive engineering, accurately controlled machining and skilled craftsmanship that go into transforming a simple length of tubing into a Bundy flute. Copies are available from H. & A. Selmer Inc., Elkhart, Indiana, without charge.

NEW ELECTRONIC EQUIPMENT. Another addition in the field of electronic measuring equipment is the Dynalevel, developed and perfected by Conn Corporation, to indicate, with a column of light much like a neon, the intensity or volume of sound. Completely portable, the Dynalevel has proved to be useful for teaching breath support and control. For more information, write Conn Corporation, Educational Services Dept., Elkhart, Indiana.

FINGERING CHARTS. Revised reprints of the Buescher Fingering Charts have been made available. Two charts are offered—one for the complete saxophone family; the other for cornet, trumpet, mellophone and baritone horn. Obtainable from local dealers or by writing to the Buescher Educational Division, Elkhart, Indiana.

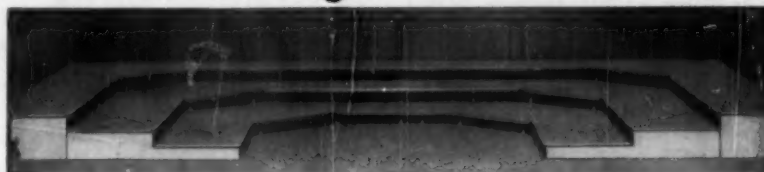
BAND DIRECTORS' GUIDE. A new full-color pocket catalog has been published by the H. N. White Company, designed especially for band directors and music dealers. Entitled "A brief guide to the world of Band Instruments," the 16-page booklet presents the story of King, Cleveland, and American-Standard band instruments. Copies are available on request from the H. N. White Company, 5225 Superior Avenue, Cleveland 3, Ohio.

MUSICWRITER. Exclusive national distribution of the Musicwriter, the typewriter that types music notes instead of the alphabet, has been awarded to David Wexler & Co. of Chicago, Illinois by Cecil Effinger, inventor of the machine.

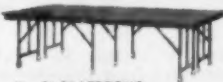
LEARNING THROUGH MUSIC FILMS. Coronet Instructional Films has introduced a series of three special music films for use in primary and intermediate school grades. The three films in the "Reading Music Series" are: Learning About Notes; Finding the Rhythm; and Finding the Melody. Each film is 11 minutes in length, and is available in black and white at \$60.00; in color, \$110.00. Coronet has also announced completion of a new film, "Folk Songs of American History," produced primarily for intermediate grades, although suitable for junior and senior classes as well. Organized historically, the music is presented within a chronological framework which explains the song in relation to its period of origin. Hazel Kinsella, professor of music, University of Washington, served as educational collaborator.

85TH ANNIVERSARY. In commemoration of 85 years as string instrument specialists, William Lewis and Son have published an anniversary catalog. For copies write William Lewis and Son, 30 East Adams St., Chicago 3, Illinois.

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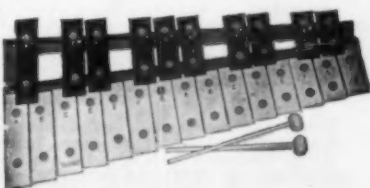
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By JOSEPH WAGNER, 442 pages, \$7.95. A comprehensive treatment of the problems peculiar to writing and performing music for the band. It presupposes no previous knowledge of this subject. However, its format, presentation and contents are given at artistic levels to interest and inform the experienced musician as well as the student. Its scope ranges from a brief survey of the band to a discussion of the individual instruments of the band and their uses. Scoring the military march and the transcription of orchestral music are both given separate attention and examination.

ORCHESTRATION: A Practical Handbook

By JOSEPH WAGNER, 366 pages, Text Edition, \$6.95.

The first truly practical guide to scoring for the orchestra—a self-sufficient handbook designed to meet the teaching requirements at all academic levels. It presupposes no previous knowledge or orchestration experience. From a historical background and survey of every instrument, it ranges to a detailed and outlined plan for orchestral scoring. Here is the only work that consistently demonstrates the scoring of identical examples for strings, wood-winds, brass, and the full orchestra according to a completely new plan.

FOUNDATIONS AND PRINCIPLES OF MUSIC EDUCATION

By CHARLES LEONHARD, University of Illinois; and Robert W. House, University of Minnesota, Duluth Branch. 365 pages, \$6.00. A basic text for undergraduate and graduate courses in music teacher preparation programs. Its purpose is to give a systematic orientation to music education, and to provide an analysis and description of the total process of music instruction in the schools. It examines the historical, philosophical, and psychological foundations of music education, and develops principles for all aspects of the operation of the music program.

MUSIC WITH CHILDREN

By ALFRED ELLISON, New York University. 294 pages, \$5.75.

Offering a basic music program for the elementary school, this text is intended primarily for classroom teachers, and assumes no technical background in music. Accordingly, the book makes specific and practical suggestions for desirable musical activities that are possible in a typical classroom situation. Based on the developmental point of view, the music program suggested emerges from the total framework of modern conceptions of children's growth and development.

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MOZART AND HIS TIMES. By Erich Schenck. Translated from the German by Richard and Clara Winston. New York: Alfred A. Knopf; 1959. 452 p.; \$10.00.

Erich Schenck currently holds the professorship in musicology at the University of Vienna formerly held by Guido Adler. He has contributed extensively during the past quarter century to musical history and musicology and is the editor of that monumental work *Denkmäler der Tonkunst in Österreich*. It is with considerable anticipation, therefore, that musicians have looked forward to the publication, in English translation, of his biography of Mozart written four years ago in commemoration of the two hundredth year of the composer's birth.

So much has been written about Mozart that it might be assumed that there is little left to add to existing knowledge. Mr. Schenck points out that, in the thirty years in which he has been engaged in teaching and research on the composer, many new documents have appeared which fill in important details and clarify many episodes that play their part in a study of his life and times. Contributions have come from studies in art history and medical history, from local and national history, and hitherto unpublished correspondence of Mozart and his contemporaries. In order to focus more directly upon the place of Mozart in his society, the author has narrowed his field to those aspects directly pertaining to the life and period in which Mozart lived, eschewing musical analysis and stylistic evaluation of his compositions. The result is a scholarly contribution which throws into relief the international world of musicians, entrepreneurs, political and religious intrigue, and the colorful backgrounds of an era of which Mozart can be said to be the musical summation.

CONTEMPORARY BRASS TECHNIQUE.

By Vernon F. Leidig. (Hollywood, California: Highland Music Company), 1960. 50 pp. \$2.50.

This manual and study guide provides basic information for all brass instruments. Chapter I deals with the acoustics of brass instruments and with the principles of transposition. Chapter II provides fingering charts, information on alternate fingering and discussion of intonation problems. Chapter III is concerned with tone production, breath, embouchure and such special problems as the right-hand technique for the French horn. The manual is illustrated and contains a study guide consisting of 13 quizzes.

STRING ART FOR VIOLIN. By Louis E. Zerbe and India M. Zerbe. (New York: John Markert & Co.), 1960. 82 pp. \$2.00.

This is an elementary book for the beginning violinist to be used for study in class or private instruction. The book covers material in all the major keys using the first position. Finger patterns are presented through charts and drawings. Over forty original and folk melodies are included. The book also provides written assignments of things to know and things to do as well as achievement charts and a practice record.

REPORT—ISME INTERNATIONAL CONFERENCE. Copenhagen 1958. Edited by Egon Kraus. Darmstadt, Germany: Peter-Press Christoph Kreikenbaum. 183 p.; \$1.50.

The Third International Conference on the Role and Place of Music in the Education of Youth and Adults was held under the auspices of the Danish Ministry of Education, July 31-August 7, 1958. The Conference had three major themes for consideration: (1) New trends in music and music education in different countries and continents, (2) Music in the Eastern and Western World as a means for international understanding, (3) The role of technical media in music education.

The present report contains the principal addresses which were delivered at the Copenhagen Conference with the exception of reports on technical media and certain other items related to music education as practiced in different countries which are to be published separately. The various papers are published in the language in which they were delivered to the Conference—English, French, or German—with the majority in English. The Report gives a handy reference to musical conditions obtaining in music instruction in the various countries which are members of the International Society for Music Education. The United States is represented by papers prepared by Marguerite Hood, Vanett Lawler, T. F. Normann, Hobart Sommers, and Vally Weigl. Reports of resolutions and recommendations regarding music education are included as part of the ISME Report.

YOU AND MUSIC. By Lawrence Barr, Elizabeth Blair and Walter Ehret. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1959. Vol. I, 91 p.; Vol. II, 91 p.; No price listed.

These two handbooks for teachers and students are designed to accompany songbooks prepared for seventh and eighth grades by the same authors entitled "Time for Music" and "Music for Everyone." Although references are made to the song content of the series, the handbooks are so designed that they may be used easily with any set of junior high school song books.

Teachers will find the two guides full of helpful and meaningful suggestions for the development of that perplexing problem—the General Music Class. The authors proceed from the basis that such a class should involve cooperative planning by both students and teachers, that it should include a wide variety of experiences in singing, playing, listening, rhythmical activities, creating, and the acquirement of some basic musical skills. While this is a commonly accepted basis for planning general music in the junior high school, we know of no present publication which involves as great a degree of student planning in a focused direction or one in which there is included such a wealth of ideas to stimulate thought and discussion. To be sure there is the ever present temptation to merely skim the surface of a great many miscellaneous activities; but for the beginning or the experienced teacher this set should provide a great many stimulating and attractive ideas.

THINK INTELLIGENTLY: SING CONVINCINGLY. By Florence MacDonald. New York: Vantage Press, 1960. 72 p.; \$2.50.

This booklet with an apt title contains a distillation of the author's experience of a half century in teaching voice students. Based largely upon such theories as "singing is thinking translated into audible tonal expression" and "Nature's laws, which are God's laws, must be fulfilled to attain the best results in all things," the focus is placed upon developing good habits of aural thinking and natural expression without undue emphasis placed upon the mastery of the mechanics of voice development. What Miss MacDonald has to say is said pithily and concisely. It makes good sense. The only difficulty seems to be that, while a text such as this may contain many valuable hints regarding the use and development of the voice, it is often somewhat difficult to find teachers who are able and willing to utilize simple, direct means in the most effective way.

A NEW APPROACH TO SIGHT SINGING. By Sol Berkowitz, Gabriel Fontrier, and Leo Kraft. New York: W. W. Norton & Co., 1960. 329 p.; \$4.95.

Three composers have joined forces in developing this new text on the development of skills in sight singing. The authors believe that suitable material directly composed in answer to specific problems will prove more satisfactory than excerpts selected from vocal and instrumental literature. Consequently the material in this text is devised and constructed to answer definite educational needs. The five sections which make up the book consist of melodies, themes and variations, duets, melodies to be sung while accompanying oneself at the piano, and improvisation studies. Each division is divided into four levels of difficulty, enabling the instructor to utilize material from all five sections at any grade level he may select. Supplementary exercises and a glossary of musical terms and signs are included in appendices. The reader will note that a number of approaches, not found in the average sight singing manual, have been incorporated within this text. It should provide the means for securing that solid fundamental background which all instructors are desirous of achieving for their students.

THE ENGLISH CAROL. By Erik Routley. New York: Oxford University Press, 1959. 272 p.; \$5.00.

Although the author modestly states that this book on the English carol may provide some difficult going, music educators will find it full of interesting and fascinating information. Acknowledging a debt to other authors who have studied various aspects of the history of the carol, Mr. Routley has provided the first complete and scholarly historical account yet to appear in print, tracing a development from the late medieval English "carole" through the Reformation to the twentieth century. He clearly differentiates the true carol as a manifestation of folk expression from the more sophisticated form designed for professional singers. Curiously, it is the latter which comprises most of the carols with which we are familiar. Abundant reference is made to the "Oxford Book of Carols" which may need to be used as a supplement to the text.

Carols from foreign sources are included where they have come into common English usage. Although carols are chiefly associated with the Christmas season from Advent to Candlemas—a period of approximately three months—Mr. Routley makes abundantly clear that there are carols for many occasions both religious and secular.

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ELEMENTARY MUSICIANSHIP. By Alvin Bauman and Charles W. Walton. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1959. 149 p.; \$3.50.

Perhaps one of the basic reasons for the dearth of courses in introductory theory in secondary schools has been the lack of suitable texts which progress at a pace that students can absorb and thoroughly master and which contain within them evident and obvious relations to music. The text "Elementary Musicianship" is patently designed to satisfy this need. It can be used as introductory material on either the secondary or college level, being better suited perhaps to the former than the latter.

Much emphasis is placed upon singing at sight and development of the ear. The book covers the usual content found in texts on the elements of music: notation, scales, key signatures, formation of the primary triads, elements of form and interval construction. Material is largely drawn from folk songs and the whole progresses at a comfortable and steady pace with abundant musical examples which should provide a foundation for the later study of harmony. Unfortunately melodic material is predominantly in the treble clef; scattered examples are in bass clef. The editing and format are attractive and clear.

HEARING—GATEWAY TO MUSIC. By Adele Katz and Ruth Halle Rowen. Evanston, Ill.: Summy-Birchard Co., 1959. 172 p.; paper \$3.00, cloth \$5.00.

Through a plan of motion sketching, reading, rhythmic activities, singing, observations and analysis, the authors of Hearing—Gateway to Music have developed an easily comprehensible approach to music upon the part of the student. One should also add that this is basically a musical approach for the 250 examples which illustrate the elements of music are drawn from many sources ranging from the very old to the very new. Whatever principles the student discovers are drawn from and illustrated by the carefully selected examples. The general plan of the book proceeds from the discovery of musical features in melody (approximately two-thirds of the pages) to an introduction to the hearing of harmonic progressions.

The authors nowhere specify precisely for what types of classes their text is designed but if we were looking for an intelligent and interesting approach to some of the fundamental learnings which should characterize general music classes, learnings which are basically founded upon music elements, we would consider that a text such as this might prove to be an important adjunct to one's library.

EDUCATIONAL MOTION PICTURES. 1960 Catalog. Bloomington, Indiana: Audio Visual Center, Division of University Extension, Indiana University, 1960. 664 p.; \$1.50.

An excellent example of the tremendous growth which has taken place in audio-visual instruction is found in the 664-page catalog of University of Indiana Audio Visual Center. (An example incidentally of a type of service which is now available throughout the United States through the offices of similar centers in publicly supported colleges and universities.) Here may be found literally thousands of motion pictures—5,748 to be exact—with descriptive comment, cross-indexed as to title and subject matter and appropriate grade level, and all available on 16 mm film for rental for instructional purposes. Included here, also, are listings of films which have been produced by the university, an interesting development which is growing throughout the country. There is included a rather imposing list of doctoral dissertations which have been completed in audio-visual communication. Of more than passing interest is the fact that this particular library stocks approximately 150 films on music and music instruction.

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COUNTERPOINT. By Edmund Rubbra.
London: Hutchinson Library, 1960. 124
p.; 12/6.

This book, while not a textbook, will be of interest to every student of counterpoint as well as to every composer because of its wealth of wise observations on polyphonic writing in every age. The author, a composer himself, has that rare gift of being excited by music and possesses the literary skill to infuse every page with his own enthusiasm. The book, rather than following an historical approach, deals with textures, canon, fugue, miscellaneous contrapuntal forms, free counterpoint, and the teaching of counterpoint. In it one will find examples from the 16th, 17th, and 20th centuries side by side, all described with the same loving care and emphasizing the continuity of contrapuntal practices. The entire book is richly illustrated by examples of music from every age.

Of course, no book is going to please everyone, nor all of any one book anyone. There are aspects of this book which the present critic finds distressing. For example, passing Schumann off so lightly as enmeshed in the Bach tradition in his contrapuntal writing is to overlook such gems of new insight into polyphony as his Fughetta Opus 33 or his magnificent handling of dissonant tensions in the contrapuntal style found in the Novellettes. Also, Rubbra's statement that "contrapuntal writing is, by its very nature, non-sectional" is to close the door on a phase of polyphonic writing just now being explored, and already explored in the music of some of the pre-Bach school of fugue writers. But such petty carping as this does Rubbra's magnificent achievement of fresh insights in the field of counterpoint scant justice. The fact is, this is a most important contribution to music theory, a book which the serious musician dare not overlook.—John Verrall.

THE EDUCATION OF TEACHERS; CURRICULUM PROGRAMS. Washington, D.C.: National Commission of Teacher Education and Professional Standards of the National Education Association, 1959. 453 p.; \$3.50.

The official report of the TEPS conferences held on teacher education at the University of Kansas, June 23-26, 1959 is divided into two major divisions. The first 150 pages contain the full text of addresses given at the conferences and summaries of group discussions. The last part of the report details in specific terms programs of teacher education as they operate in approximately forty collegiate institutions of all types. The series of conferences was sponsored by eight professional associations in cooperation with sixty specialized field associations.

If one were to seek, from the great mass of material included in this report, some general guidelines for teacher education which tend to reveal trends in thinking, they might be characterized by the following assumptions: 1. More emphasis is being placed upon the necessity for mastery in the subject which one proposes to teach; 2. Greater concern is evident in providing for the prospective teacher a firm and solid basis in the scholarly disciplines; 3. There is evident a closer drawing together of the proponents of professional education and those who espouse the liberal arts—both tend to see more virtue in cooperation than in dissension; 4. The need for a five- or even a six-year program of teacher education finds an increasingly large number of advocates; 5. There is a tendency to re-examine, re-evaluate, and reassess the entire program of teacher education in order to provide a meaningful fare of challenging intellectual and emotional experiences all through the preparatory years. From these five assumptions flow a considerable number of subsidiary points which are enumerated in the reports from the various discussion groups.

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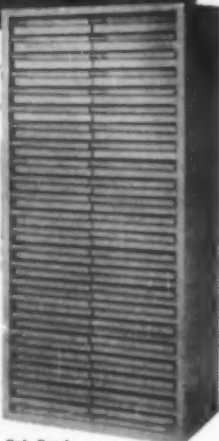
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A HISTORY OF WESTERN MUSIC.
[Text Edition.] By Donald Jay Grout
(New York: W. W. Norton), 1960. 742 p.; \$6.75.

While this book is designed primarily as a text for undergraduate music history classes and assumes only an elementary theoretical knowledge on the part of the reader, it meets a real need of music educators. Deliberately limited to the art music of the Western world, the music is shown in relation to the time in which it was composed. The manner in which the first chapter is handled is particularly outstanding. First chapters, about music in the remote past, are traditionally quite discouraging. This one takes hold of the reader with a "you are there" atmosphere. Although the treatment of contemporary music needs strengthening, the whole book brings sound musical scholarship to the general reader without an excess of verbiage, complex systems of abbreviations, and much respectable documentation. It is alive and useful.

Profusely illustrated with halftones line cuts, and musical examples, the pages are laid out in such a way that the main points are immediately evident. This is accomplished by marginal heads and subheads. As an additional help, a "Chronology" has been provided in the back of the book which lists significant dates and events in music, concurrent events in political, social, and intellectual history, and representative works and events in the other arts. There is also a short glossary of musical terms and a good index. We have put the book to a test and have been able to find items with unprecedented speed through the combined usefulness of the marginal notes, the index, and detailed table of contents.

"A History of Western Music" is the most practical, useful, inviting music history book for the general reader we have seen. Publishers of music education texts should meet its standard more often—a combination of sound scholarship with effective pedagogical principles, done up in an attractive package. —Bruce Bray.

CREATIVITY IN THE ELEMENTARY SCHOOL. By Miriam E. Wilt. (New York: Appleton-Century-Crofts, Inc.), 1959. 72 pp.

In the preface, the author disclaims this as a methods book. Rather, she says it expresses "a point of view (a philosophy) about creative expression as a basic ingredient of the modern elementary school program." It is concerned with the "common denominators of all creative endeavor in the elementary age groups—i.e., readiness, activities, media, self-evaluation, and adult acceptance."

Chapters deal with creative writing, various art media, dance and music. The importance of stressing creative expression for communication's sake and of guiding those who seem to have talent for real artistry to professional training is stressed throughout the book.

LEARNING MUSIC: BASIC CONCEPTS FOR ELEMENTARY TEACHERS. By Raymond Elliot. Columbus, Ohio: Charles E. Merrill Books, Inc., 1960. 201 p.; \$3.95.

Embracing experiences in the development of both vocal technique and acquaintance with the piano keyboard, this text emphasizes throughout the attainment of fundamental musical skills for the classroom teacher. The music materials are selected from the song literature which will most likely be used in elementary classrooms and is supplemented by references to songs in the various basic series. Work sheets of staff-lined paper are provided for written work within the text. Emphasis is placed upon reading, playing and singing skills on the level which will be of practical use in the elementary grades.

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**BAND MUSIC GUIDE: A Directory of
Published Band Music.** Edited by Ken-
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strumentalist Co., 1959. 314 p.; \$8.50.

This extensive compilation of band music and materials includes over 10,000 entries classified into the following categories: Band Titles, Collections, Solos and Ensembles with Band, Methods, Marching Bands, Fanfares and Brass Bands, Bands, and Miscellaneous (exploratory material, percussion collections, German bands, 100 most popular marches, favorite college band compositions, the best in band music, key to publishers). A code of over sixty abbreviations classifies the numerous titles in various ways—type, form, style, etc. Additional information is provided regarding the publication of a full score, publisher, composer and/or arranger, and availability either on direct sale or on rental basis. Handy tabs provide immediate access to any section of the compendium. While no attempt is made to grade the difficulty of the various compositions, and the entire compilation is listed according to title only, the band instructor will find this extensive listing helpful in many ways and indispensable for quick and ready access to band publications printed up to and including 1959.

**THE MUSIC CURRICULUM IN THE
SECONDARY SCHOOLS:** Handbook
for Junior and Senior High Schools.
Edited by Frances M. Andrews. Wash-
ington, D.C.: Music Educators National
Conference, 1959. 115 p.; \$2.25.

The first half of this booklet appeared under the title "Music—A Vital Force in Today's Secondary Schools" and was first published in The Bulletin of the National Association of Secondary School Principals. It is organized in the form of leading questions and answers organized under such topics as Fundamental Concepts, The Curriculum, Guidance, Scheduling, Public Performance, Festivals and Contests, Financing, Evaluation, Rooms and Equipment, The Effective Teacher, International Understanding, etc. To the original has been added a series of eleven appendices which are reprints of studies, reviews, surveys, and analyses of school situations which have appeared in the Music Educators Journal, Journal of Research in Music Education, and in selected theses. The material was prepared by an editorial committee appointed by MENC: Frances Andrews (Chairman), Dorothy Bauble, Florence Booker, and Charles T. Horn.

**BASIC PRINCIPLES OF VIOLIN PLAY-
ING:** A Report prepared for the MENC
Committee on String Instruction in
the Schools. By Paul Rolland. Wash-
ington, D.C.: Music Educators National
Conference, 1959. 54 p.; \$1.50.

This practical and concise brochure is the tenth in a series of publications issued by the String Instruction Committee of the Music Educators National Conference. Gilbert R. Waller, chairman. It is reviewed here because it is the latest in a highly commendable series designed to develop a greater interest in string instruments and their instruction in public education.

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education. Headquarters: 1201 Sixteenth St., N.W., Washington 6, D.C.

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INTRODUCTORY COPY OFFER!

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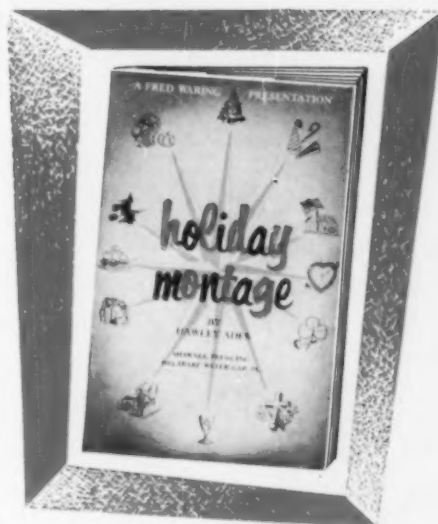
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The holidays and their musical counterparts are listed below. (These arrangements are available only as part of the complete work, HOLIDAY MONTAGE.)



INTRODUCTION	America, the Beautiful	Bates
COLUMBUS DAY	Dark-Eyed Lad, Columbus	Ades
HALLOWE'EN	The Ghosts' High Noon	Gilbert
THANKSGIVING	Netherlands Hymn	Traditional
	Over the River and Through the Wood	Traditional
CHRISTMAS	Jingle Bells	Pierpont
	Lo, How a Rose E'er Blooming	Praetorius
	Adeste Fidelis (optional)	Traditional
	Auld Lang Syne	Traditional
NEW YEAR'S DAY	Abe Lincoln Was a Tow'ring Man	Ades
LINCOLN'S BIRTHDAY	A Toast to General Washington	Hopkinson
WASHINGTON'S BIRTHDAY	I Love Thee (Ich Liebe Dich)	Grieg
VALENTINE'S DAY	Drink to Me Only with Thine Eyes	Traditional
ST. PATRICK'S DAY	Though Dark Are Our Sorrows	Moore
PASSOVER	Let My People Go	Spiritual
	B'shuv Adonai	Traditional
EASTER	Were You There	Spiritual
	Jesus Christ Is Ris'n Today	Traditional
MEMORIAL DAY	Taps	Traditional
INDEPENDENCE DAY	The Stars and Stripes Forever	Sousa
FINALE	America, the Beautiful	Bates



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STATE	CITY	DATE and LOCATION	SPONSOR
Ala	Birmingham	Jul 27, E. E. Forbes	E. E. Forbes
Ark	Little Rock	Sep 3, Reed Music Company	Reed Music Company
Calif	Fresno	Jul 27, Hacienda Motel	M-V Music Company
	Los Angeles	Jul 25, First Methodist Church	Morse M. Freeman, Inc.
	Oakland	Aug 1, Sherman, Clay & Company	Sherman, Clay & Company
	Riverside	Jul 20, Cheney's Music House	Cheney's Music House
	Sacramento	Aug 3, Sherman, Clay & Company	Sherman, Clay & Company
	San Diego	Jul 22, Univ. of San Diego College For Women	Morse M. Freeman, Inc.
	San Francisco	Jul 29, Steinway Hall (Sherman-Clay)	Sherman, Clay & Company
Colo	Denver	Aug 19, Albany Hotel	The Chas. E. Wells Co.
D.C.	Washington	Jul 18, Kitt Music Company	Kitt Music Company
Fla	Jacksonville	Jul 29, Y. W. C. A.	Potter's Home of Music
	Tampa	Aug 1, Arthur Smith Recital Hall	Shrader Music Service
Ga	Albany	Aug 15, First Methodist Church	Lonsberg's
	Atlanta	Aug 17, Auditorium of Ida Williams Library	World of Music
	Columbus	Aug 12, Columbus Museum of Arts and Crafts, Inc.	Baker Music Shop
Ill	Chicago	Jul 7, Lyon & Healy, Inc.	Lyon & Healy, Inc.
	Chicago	Jul 9, De Paul Univ. School of Music	Lyon & Healy, Inc.
	Peoria	Jul 11, Bradley Univ. Student Center	Herbert L. Lane Sheet Music
Ind	Evansville	Aug 10, Harding & Miller Music Co.	Harding & Miller Music Co.
Iowa	Des Moines	Jul 13, Critchett Piano Co. Recital Hall	Miller Music
	Waterloo	Jul 15, Iowa State Teachers College	Music Corner
Kans	Wichita	Aug 1, Jenkins Music Company	Jenkins Music Company
Ky	Louisville	Aug 8, Univ. Center, Belknap Campus	Shackleton Piano Company
La	New Orleans	Aug 3, Auditorium—Werlein's	Dave Frank at Werlein's
	Shreveport	Aug 31, Auditorium—Werlein's	Holmebeak Music Shop
Md	Baltimore	Jul 18, Howard Rm., New Howard Hotel	Kranz-Willis
Mass	Boston	Jul 20, Adams Rm., Touraine Hotel	Boston Music Company
Mich	Detroit	Sep 22, Gloria Dei Lutheran Church	Instrumental Music Center
	Grand Rapids	Aug 15, Women's City Club	Malecki Music House
Minn	Duluth	Jul 20, Brander's Music Shop	Brander's Music Shop
	Minneapolis	Jul 18, Schmitt Music Center Aud.	Paul A. Schmitt Music Co.
	Moorhead	Jul 22, Weld Hall, Moorhead State College Campus	Nels Vogel, Inc.
Miss	Jackson	Aug 5, Recital Hall, Brown Music Co.	Cagle's Music Dept.—Brown Music Co.
Mo	Kansas City	Jul 29, Jenkins Music Co.	Jenkins Music Co.
	St. Louis	Aug 5, Mark Twain Hotel	Shattinger Music Co.
	Springfield	Aug 3, Banquet Rm., Davidson's Cafeteria	Will James Music Service
Mont	Great Falls	Aug 15, Rainbow Hotel	Betty's Music Land
Neb	Omaha	Jul 27, Ballroom, Paxton Hotel	A. Hospe Company
N.J.	Newark	Aug 25, Griffith Auditorium	Morris Music Company
N.M.	Albuquerque	Jul 18, Riedling Music Company	Riedling Music Company
N.Y.	New York City	Jul 15, Steinway Concert Hall	G. Schirmer, Inc.
	Rochester	Jul 11, Y.W.C.A., Room 123	The Music Lover's Shoppe
N.C.	Charlotte	Aug 19, Brodt Music Company	Brodt Music Company
	Raleigh	Aug 22, Recital Hall, Stephenson Music	Stephenson Music Co.
Ohio	Cincinnati	Aug 10, Willis Music Company	Willis Music Company
	Cleveland	Aug 17, Rm. 108, The Arcade	Willis Music Company
	Columbus	Aug 12, Hughes Hall, Ohio State Univ.	Ohio State University
	Toledo	Sep 20, Bleckner Music Company	Bleckner Music Company
Okla	Oklahoma City	Aug 22, Jenkins Music Company	Jenkins Music Company
	Tulsa	Aug 24, Formal Lounge, Univ. of Tulsa	Jenkins Music Company
Ore	Salem	Aug 5, Willis Music Store	Willis Music Store
Pa	Allentown	Jul 13, The Elk's Club	Titlow's Music House
	Harrisburg	Aug 24, Troup Music Company	Troup Music Company
	Philadelphia	Aug 31, John Bartram Hotel	Hatch Music Company
	Pittsburgh	Aug 23, Joseph Horne Music Center	Volkwein Bros., Inc.
	Limerick	Jul 15, Lakeside Inn	Lamb's Music House
R.I.	Providence	Aug 30, Axelrod Music, Inc.	Axelrod Music, Inc.
S.C.	Columbia	Jul 22, Rice Music House	Rice Music House
S.D.	Sioux Falls	Jul 25, Sheraton-Cataract Hotel	Williams Piano Company
Tenn	Memphis	Aug 8, O. K. Houck Piano Company	O. K. Houck Piano Company
	Nashville	Jul 25, Geo. Peabody College For Teachers	Geo. Peabody Coll. For Teachers
Texas	Abilene	Jul 11, Hardin-Simmons University	McDaniel Music Company
	Amarillo	Jul 15, Y. W. C. A.	Tolzien Music Store
	Austin	Jul 6, Commodore Perry Hotel	J. R. Reed Music Company
	Dallas	Aug 26, Whittle Music Company	Whittle Music Company
	Houston	Aug 29, Baldwin Hall, Pace Piano Co.	Wadler's Music Shop
	Lubbock	July 13, Texas Tech Music Building	Sam Baker Sheet Music
	Waco	Jul 8, Roxy Grove Hall, Baylor Univ.	O'Neal Music Shop
Utah	Provo	Aug 17, Brigham Young University	Wakefield's, Inc.
Va	Richmond	Jul 20, W. D. Moses & Company	W. D. Moses & Company
Wash	Seattle	Aug 8, Johnson-West Music Service	Johnson-West Music Service
	Spokane	Aug 12, Sampson-Ayers Music Co.	Sampson-Ayers Music Co.

Canada Vancouver Aug. 10, Main Auditorium, B.C.E. Bldg. Modern Music, Ltd.

